

# THE MUSICAL TIMES

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## WORCESTER MUSICAL FESTIVAL, SEPTEMBER 4, 6, 7, 8, AND 9, 1887.

### SUNDAY MORNING, SEPTEMBER 4, GRAND OPENING SERVICE.

TUESDAY MORNING.—ELIJAH.  
TUESDAY EVENING.—CANTATA, THE GOLDEN LEGEND, and MISCELLANEOUS SELECTION.  
WEDNESDAY MORNING.—SCHUBERT'S MASS IN E FLAT, HEAR MY PRAYER, and THE LAST JUDGMENT.

WEDNESDAY EVENING.—THE REDEMPTION.  
THURSDAY MORNING.—COWEN'S RUTH (conducted by the Composer); HYMN OF PRAISE.

THURSDAY EVENING.—STANFORD'S REVENGE and MISCELLANEOUS SELECTION.

FRIDAY MORNING.—THE MESSIAH.  
FRIDAY EVENING.—CLOSING SERVICE by the THREE CHOIRS.

PRINCIPAL VOCALISTS.—MADAME ALBANI and MISS ANNA WILLIAMS, MISS ELEANOR REES and MISS HOPE GLENN; Mr. E. LLOYD and Mr. BARTON MCGUCKIN, Mr. BRERETON and Mr. WATKIN MILLS.

Programmes, containing full particulars, may be obtained either from Messrs. Deighton and Co.; or Mr. E. J. Spark, High Street, Worcester.

## ROYAL EXHIBITION,

NEWCASTLE-ON-TYNE,

WEDNESDAY & THURSDAY, SEPTEMBER 21 & 22,

## GRAND CHORAL COMPETITION

By Choirs of mixed voices, to all comers, of not less in number than 50 nor more than 80 singers.

FIRST PRIZE ... 50 GUINEAS.  
SECOND PRIZE ... 20 GUINEAS.

Adjudicator, HENRY LESLIE, Esq.

Copy of Regulations and full particulars for intending competitors can be obtained on application by letter, marked on cover "Choral Contest," addressed to the Secretary, Royal Exhibition, Newcastle-on-Tyne.

The Exhibition has already been visited by nearly ONE MILLION PERSONS.

The vast number of exhibits are of more than ordinary interest; the splendid show of guns and gigantic Ordnance, and the model Coal and Lead Mines are unique. The models of Ship Architecture are extensive and complete in all departments. The first Passenger Locomotive in the world stands in vivid contrast by the side of the latest of Express Engines. The boat in which Grace Darling immortalised her name is on view. The Exhibition covers thirty acres, and contains a colossal reproduction of the old Tyne Bridge, with its picturesque houses, thrown across an artificial lake. The Toboggan Slide, Switch Back and Electric Railways, are among the numerous attractions.

## ANNUAL CONSTABULARY CONCERT,

NEWCASTLE-UPON-TYNE,

December 14, 1887.

Madame ALBANI. | Mr. CHARLES CHILLEY.  
Madame PATEY. | Signor FOLI.

Seats can now be booked on application to Messrs. Hirschman and Co., 153, Pilgrim Street.

## POPULAR CHAMBER CONCERT PARTY, under the direction of Mr. J. OWEN.

Tenor Vocalist:

Mr. H. MORBERLEY,  
Of Leeds and Birmingham Town Hall Concerts, &c., &c.

Sole Pianoforte and Accompanist:

Miss JESSIE M. HILEY,  
Of Birmingham Town Hall Concerts, &c., &c.

Solo Violin:

Mr. F. WARD,  
Of Birmingham Musical Festival, Town Hall Concerts, &c., &c.

Solo Violoncello:

Mr. J. OWEN.

Of Birmingham Musical Festival, Town Hall Concerts, &c., &c.  
For terms and particulars of Concert Party, please address,  
Mr. J. Owen, Hamilton Villa, Hampton Road, Birchfield, Birmingham.

## THE NATIONAL SOCIETY OF PROFESSIONAL MUSICIANS.

EXAMINATIONS, 1887.

The Examinations of the National Society of Professional Musicians are conducted upon the following principles:—

1. That every Teacher should be in a position of perfect equality to the public on the one hand and to the examining body on the other.
2. That two Examiners should be present at each practical examination, upon whose joint decision the certificates should be awarded.
3. That no Examiner should, under any circumstances, examine Candidates or papers from his own section of the Society.
4. That Candidates should be known to the Examiners by their registration number only.

By these means a *bona fide* and thoroughly impartial examination, unconnected with any teacher or educational establishment, is obtained, and the certificates awarded at the Society's Examinations possess a corresponding value.

Examinations will be held at the end of November next in London, Birmingham, Manchester, Liverpool, Nottingham, &c., &c.

Full particulars may be obtained from the Hon. Gen. Secretary, Mr. E. Chadfield, 49, Friar Gate, Derby, to whom Candidates' names and fees must be sent not later than October 15, 1887.

## "GEMS OF THE OPERAS" (REG.)

Conductor—Mr. JOSEF CANTOR.

Engagements fulfilled, Season 1886-1887:—

Leeds ...	Coliseum ...	4 Concerts.
Manchester ...	Free Trade Hall and Y.M.C.A. ...	3 Concerts.
Preston ...	New Public Hall ...	3 Concerts.
Halifax ...	Subscription Concerts ...	2 Concerts.
Bradford ...	St. George's Hall ...	3 Concerts.
Bolton ...	Albert and Temperance Halls ...	3 Concerts.
Huddersfield ...	Subscription Concerts ...	
Worcester ...	Subscription Concerts ...	
Liverpool ...	Hengler's Circus ...	
Bury ...	Co-operative Hall ...	
Stafford ...	Town Hall ...	
Leeds ...	Literary Society ...	2 Concerts.
Blackburn ...	Town Hall ...	
... &c., &c.		

The *répertoire* of this Concert Company embraces selections from thirty different Operas, including "Tannhäuser," "Mefistofele," "Nadeshda," "Esmeralda," "La Gioconda," "Irene," "Carmen," "Oberon," "Talismano," "Faust," "Il Trovatore," "Martha," "Lily of Killarney," &c., &c.

The *personal* comprises twenty-two Artists, all of whom are thoroughly competent Soloists. Selections are also introduced from the lighter compositions of Balfe, Wallace, Clay, Offenbach, Suppé, Cellier, Audran, and the Gilbert-Sullivan series.

Mr. Cantor is now booking dates for the Autumn and Winter of 1887, and will be pleased to forward full particulars, specimen programmes, &c., on application.

Address, Church Street, Liverpool. Telegrams—"Cantor," Liverpool.

## SCHOOL OF

## ORATORIO AND RECITATIVE,

BURLINGTON HALL, BURLINGTON ST., REGENT ST.

Established 1886, under the direction of ALFRED J. CALDICOTT, Mus. Bac., Cantab., and W. A. BARRETT, Mus. Bac., Oxon. (Lecturer).

Instituted for the especial training of Vocalists in Oratorio, Cantata, Recitative and Concerted Music, Voice Production and Phrasing.

Full particulars may be obtained on application to Mr. Alfred J. Caldicott, 57, Nevill Square, Earl's Court.

MR. GEORGE J. BENNETT is prepared to receive PUPILS in HARMONY, COUNTERPOINT, &c. Address, 1, Berners Street, W.

MONS. EUGÈNE GIGOUT begs to announce that he will visit this country during the latter part of October, to give ORGAN RECITALS in London and the provinces. Communications respecting Engagements should be addressed to J. Laudy, Messrs. Novello, Ewer and Co., 1, Berners Street, W.

## TO CHORAL SOCIETIES and others.—

MR. HENRY A. HUGHES (Conductor, Bressford Hope P. L. Choir, and Welwyn Herts.) Choral Society, and Choirmaster, Chelsea Musical Society), is making arrangements for next Season. Address, 16, Burlington Road, Bayswater, W.

## PROFESSIONAL NOTICES.

## MISS MARIAN BATES (Soprano).

For Concerts, Oratorios, &c., address, Mr. Brook Sampson, Mus. Bac., Beethoven House, Northampton.

## MADAME CARRIE BLACKWELL (Soprano)

(Pupil of the late Madame Sainton-Dolby.)  
Orchestral, Oratorio, Ballad Concerts, &c., 44, Sloane Square, S.W.

## MISS FRASER BRUNNER (Soprano).

For Oratorios, Operatic or Ballad Concerts, address, 43, Icknield St., or Messrs. Rogers and Priestley's, Colmore Row, Birmingham.

## MISS CONWAY (Soprano).

For Concerts, Oratorios, Cantatas, &c., address, 53, Robert Street, Chorlton-on-Medlock, Manchester.

## MISS HILDA COWARD (Soprano).

For Oratorios, &c., 4, Stafford Road, Twickenham.

## MISS ELLA DALY (Soprano).

For Oratorios, Cantatas, Ballad Concerts, &c., address, Mr. F. W. Holder, Music Warehouse, Hull.

## MISS ELLEN ELTON (Soprano).

For Concerts, Oratorios, &c. Address, 27, Dancer Road, Fulham.

## MADAME FARRAR-HYDE (Soprano).

For Oratorios, Concerts, &c., Grafton Place, Ashton-under-Lyne.

## MISS FUSSELLE (Soprano).

Pupil of Madame Sainton-Dolby, formerly her Assistant Professor; Licentiate (Artist) of the Royal Academy of Music.

For Concerts, Oratorios, &c., address, 37, Harrington Square, N.W.

## MADAME LAURA HAWORTH (Soprano).

For Oratorios, Concerts, &c., address, 39, Prospect Vale, Fairfield, Liverpool.

## MISS HATTIE HICKLING (Soprano)

(Pupil of Mr. William Shakespeare.)  
For Oratorios, Concerts, &c., 51, St. Mary's Road, Peckham, S.E.

## MISS BESSIE HOLT (Soprano),

3, Bradshaw Street, Higher Broughton, Manchester.

## MRS. STANESBY (Soprano)

(Pupil of the late J. B. Welch, Esq.)  
Oratorios, Concerts, &c., address, 101, Ferme Park Road, Hornsey, N.

## MADAME CLARA WEST (Soprano).

## MISS LOTTIE WEST (Contralto).

Beethoven Villa, King Edward Road, Hackney.

## MISS MAY LAMBOURNE (Mezzo-Soprano).

St. George's Villa, St. James's Road, Upper Tooting, S.W.

## MISS MARY WILLIS (Mezzo-Soprano or Contralto)

(Pupil of the late Madame Sainton-Dolby, and Assistant Professor in her Academy; also Professor in the Hyde Park Academy of Music.)

For Oratorios, Concerts, &c., address, 9, Rochester Terrace, Camden Road, N.W.

## MISS EVELEEN BRYAN (Contralto).

For Oratorios, Concerts, &c., 183, Drake Street, Rochdale.

## MISS MARY EDYTHS (Contralto)

(Of the Royal Academy of Music.)  
For Oratorios, Concerts, &c., 2, Argyll Street, W.

## MISS SUSETTA FENN (Contralto)

(Silver and Bronze Medalist; also Medal for Piano, R.A.M.)  
For Oratorios, Concerts, and Opera, 9, High Street, Clapham, S.W.

## MISS MARIAN MCKENZIE (Contralto).

Concert and Oratorio, Business Agent, Mr. Alfred Moul, 26, Old Bond Street, W.

## MISS PATTIE MICHIE (Contralto)

(Honours Certificate Royal Academy.)  
For Concerts, Oratorios, &c., 64, Park Walk, Fusham Road, S.W.

## MISS CONSTANCE POOCK (Contralto and Pianist).

(Of the Bristol, Norwich, Derby, Hull, Cambridge, Ipswich, &c., Concerts; R.A.M. Honours Certificate, 1882.)

For Oratorios, Ballads, Pianoforte and Vocal Recitals, and Musical Lectures, 4, Valentine Street, Norwich. London References: Mdm. Vining O'Leary, 9, Notting Hill Square, London, W., and Miss Selina Quick (Soprano, R.A.M.), 6, Brooklyn Road, Shepherd's Bush, W.

"O rest in the Lord" was rendered by Miss Constance Poock with artistic finish. Norwich Cathedral Popular Musical Services, April 21, 1887.—Lide Press. Vacant dates for Pavilion Engagements, &c., during August and September. Terms moderate.

## MR. GEO. BUTTERWORTH (Tenor)

(Royal Academy and Trinity College Honours Certificates.)  
For terms and vacant dates, address, Moss Bridge, Darwen.

## MR. RALPH DAWES (Tenor).

For Oratorios, Ballads, &c., address, 18, Arlington Park Gardens South, Chiswick, W.

## MR. SINCLAIR DUNN (the Scottish Tenor).

For Oratorios, Concerts, and his English, Irish, and Scottish Entertainments, address, 62, Berners Street, W.

## MR. ARTHUR FOX, A.R.A.M. (Tenor).

For Concerts, &c., address, 20, St. Charles' Square, North Kensington, W.

## MR. GREEN-TAYLOR (Tenor).

For Oratorios, Operatic and Ballad Concerts, 30, Great Coram St., W.C.

## MR. JOSEPH HEALD (Tenor).

For Oratorios, Concerts, &c., 33, Endlesham Road, Balham, London, S.W.

## MR. CHARLES KENNINGHAM (Tenor).

"Sang excellently throughout, with great power and genuine art."—*Kentish Gazette*, May 7, 1887.

Address, The Cathedral, Canterbury.

## MR. WILLIAM KNIGHT (Tenor).

For Oratorios, Concerts, &c., address, 68, Ryan Street, West Bowling Bradford, Yorks.

## MR. J. MELLOR (Tenor),

Eccleshill, Bradford, Yorkshire.

## MR. HENRY BAILEY (Baritone).

For Oratorios and Concerts, address, Mill Road, Kettering.

## MR. WM. CLARK, L.R.A.M. (Artist, Baritone),

20, Victoria Place, Camp Road, Leeds.

## MR. W. J. INESON (Baritone).

For Oratorios, Concerts, &c.; Quartet also provided. Address, The Cathedral, Hereford.

## MR. ARTHUR M. SHORE, R.C.M. (Baritone)

(Pupil of Signori Alberto Visetti and Franco Novara.)  
For Oratorios, Ballad Concerts, &c. Has vacancies for pupils for Singing and Violin. 2, Salisbury Terrace, West Kensington Park.

## MR. MUSGROVE TUFNAIL (Baritone).

For Oratorios, Concerts, Harvest Festivals, &c. Open for Sunday engagements. The Poplars, Dartford.

## MR. J. H. BARRETT (Bass).

For Oratorios, Concerts, &c., address, 86, Newhey Road, Minnow, Lancashire.

## MR. C. D. COLLET (Bass).

Teacher of Singing, 7, Coleridge Road, Finsbury Park, N.

## MR. ALISON LISTER (Basso).

Address, 48, Garfield Road, Lavender Hill, S.W.

## MR. FRANK MAY (Bass)

And the London Oratorio and Ballad Union, under his direction.  
For Oratorios, Concerts, &c., address, 14, Hanover Street, W.  
Telegraphic address, "Iolas, London."

## MR. EDWARD MILLS.

Baritone and Bass Parts, &c., 33, Knowle Road, S.W.

## MR. HENRY POPE (Bass).

At liberty for Oratorios, Concerts, Opera, &c., 20, Bishop's Road, W.

## MR. WILLIAM RILEY (Bass).

For Oratorios, Concerts, &c., address, Huddersfield.

## MR. EGBERT ROBERTS (Bass),

51, Pentonville Road, N.

MISS VINNIE BEAUMONT (Soprano) is now booking Engagements for the ensuing Season for Oratorio, Classical and Ballad Concerts, Organ Recitals, Festival Services, &c. Address, Point House, Brigg, Lincolnshire, and Messrs. Novello, Ewer and Co., 1, Berners Street, W.

MADAME GEORGINA BURNS requests that all communications respecting Concert and Oratorio Engagements for the Season 1887-88 may be addressed to Mr. Alfred Moul, 26, Old Bond Street, London, W.

MISS MARJORIE EATON (Soprano). For Concerts, Oratorios, &c. Engaged September 18; others pending. Address, 237, Katherine Street, Ashton-under-Lyne.

MISS FANNIE SELLERS (Soprano). Engaged: Ripon July 1; Harrogate, 28; Matlock Bath, August 1, 2, 3, 4, 5, and 6; Darlington, September 30; other dates pending. Crag Cottage, Knaresborough.

MADAME LAURA SMART (Soprano) requests that all communications respecting Oratorio, Operatic Recital, or Ballad Concerts be addressed, 44, Alexandra Road, London, N.W., or, 50, Church Street, Liverpool.

MISS KATHERINE JAMES (Mezzo-Soprano or Soprano), Medalist and Certificate-holder of the Royal Academy of Music, is now booking Engagements for the coming Season. Address, 33, Knowle Road, Brixton, London, S.W.

MISS RICHARDSON (Contralto), Pupil of the late J. B. Welch. (Guildhall references.) Oratorios, Concerts, address, 19, Victor Road, Maccingham, Bradford.

**MISS MARION BURTON** can accept Concert and Oratorio Engagements for the Season 1887-88. All communications to be addressed to her business agent, Mr. Alfred Moul, 26, Old Bond Street, London, W.

**MR. HENRY BEAUMONT** (Tenor) from Crystal Palace, St. James's Hall Concerts, Carl Rosa Opera, Drury Lane, &c., is now booking dates for the coming winter: August 1, Southsea (Miscellaneous); 15, Hastings (Ballads); 18, Eastbourne (Ballads); September 20, Huddersfield Subscription Concerts (Ballads); March 27, Ditto (Hach's "Passion," &c.); October 3, Hastings (Ballads); November 10, Holmfirth ("Elijah"); December 16, Belfast (Ballads and Garden Scene from "Faust"); 17, Dublin, Ditto. Address, 49, Ladbroke Road, W.

**MR. RALPH DAWES** has REMOVED to 18, Arlington Park Gardens S., Chiswick, W., to which address all communications respecting Engagements should be addressed.

**MR. BARTON MCGUCKIN** begs to announce that he can accept Concert and Oratorio Engagements for the coming Season. Address, Mr. Alfred Moul, 26, Old Bond Street, W., or, 270, Elgin Avenue, Maida Vale, W.

**MR. HOLBERRY-HAGYARD** (Tenor) is now booking Engagements for the coming Season. Engaged: Bury St. Edmund's, September 25; Cambridge, 24; Cheltenham Musical Festival, October 21, 25, 26; Keighley ("Messiah"), December 20; Nottingham ("Elijah"), March 22, 1888; others pending. References kindly permitted to Ebenezer Prout, Esq., B.A., 12, Greenwood Road, Dalston, N.; C. Swinerton Heap, Esq., Mus. Doc. (Conductor of the Wolverhampton Festival), Clarendon Road, Edgbaston, Birmingham; John North, Esq., (Conductor of the Festival Choral Society), Huddersfield; Sir Herbert Osakeley, The University, Edinburgh. For terms, address, Trinity College, Cambridge.

**MR. REDFERN HOLLINS** requests that all communications for Oratorio, Concerts, &c., be addressed to 39, St. Stephen's Avenue, Shepherd's Bush, W.

**MR. LESLIE CROTTY** requests that all communications respecting Concert and Oratorio Engagements for the Season 1887-88 may be addressed to Mr. Alfred Moul, 26, Old Bond Street, W.

**MR. BROUGHTON BLACK** (Baritone), St. Paul's Cathedral, requests that all communications be addressed to 71, Reighton Road, Upper Clifton, or the Cathedral.

**MR. WALTER E. DAVIS** (Bass-Baritone), Holder of Bronze and Silver Medals and two Certificates, R.A.M., for Engagements, or Lessons in Voice Production and English and Italian Singing, address, 23, Balfour Road, Highbury, N.

**MR. F. ST. JOHN LACY** (Baritone) will be out of town until October 1. He is now booking dates for season 1887-88. All communications to be addressed, Royal Academy of Music, Tenterden Street, Hanover Square.

**MR. FREDERIC W. PARTRIDGE**, A.R.C.M. (Baritone vocalist), can accept engagements for Oratorios and Concerts. Address, 2, St. George's Villas, Beckenham; or N. Vert, Esq., 6, Cork Street, W.

**MR. BINGLEY SHAW** (Bass-Baritone) is now booking ENGAGEMENTS for the ensuing season, for Oratorio, Classical, and Ballad Concert, &c. Address, The Cathedral, Southwell.

**MR. BURGON SWIFT** (Baritone) requests that all communications concerning Engagements be addressed to Morton, Bourne, Lincolnshire.

**MR. W. H. BURGON**, late Principal Bass of the Carl Rosa Opera Company, and also of the Royal Albert Hall Choral Society, Sacred Harmonic Society, &c., begs to give notice that he is now at liberty for Oratorios and Concerts. All communications to 21, Westbourne Park Crescent, W.

**MR. LAWFORD HUXTABLE** (Bass-Baritone), Pupil of Signor Alberto Randegger, is open to accept Concert and Oratorio Engagements for the coming season. Address, N. Vert, Esq., 6, Cork Street, W.; or, 14, Regent Street, Clifton.

**MR. FREDERIC KING** requests that in future all communications respecting Engagements for Oratorios, Concerts, &c., be addressed to him at his private residence, St. Fillans, 19, Canfield Gardens, Finchley New Road, N.W.

**MR. FRANK MAY** (Bass) begs to announce that he is now ARRANGING his DATES for Oratorio, Ballad and other Concerts during the ensuing season, and will be glad to receive early applications for engagements in the same from Choral Societies, &c. His numerous and unprecedented press notices which are now being reprinted, will shortly be ready, and may be had on application to him at 14, Hanover Street, W. Telegraphic address, Jolas, London.

**MR. BANTOCK PIERPOINT** is now booking ENGAGEMENTS for next season. Terms and press notices on application, 2, Russell Chambers, Bury Street, London, W.C.

**MR. D. SUTTON SHEPLEY** (Bass), Gentleman of Her Majesty's Chapels Royal, and Miss S. Riley (Mrs. Shepley), Contralto, request that all communications be addressed, 87, Malvern Road, London, N.W.

**MR. SAMUEL K. WHITE** (Manager and Secretary, Derby Castle, Douglas, Isle of Man) requests that all communications from Vocalists be addressed as above.

33, Denbigh Street, London, S.W.  
**MR. EDWARD HOLLAND**, having been appointed to succeed Mr. J. P. Clarke as Bandmaster to the Scots Guards, begs that all communications, &c., respecting the Band, may be sent to his address as above.

**MR. J. BAPTISTE CALKIN** removed to 37, Hornsey Rise Gardens, N.

**CONCERTS, AT HOMES, DINNERS, &c.**—GLEES, PART-SONGS, and SOLOS, at short notice, by high-class Male Voice Quartet. C. R., 8, Plassy Road, Catford, S.E.

**BASSOON**—Mr. A. KNIGHT (Leeds, Chester, and Worcester Festivals, &c.), having seceded from Mr. Charles Hallé's Orchestra, can arrange dates for next season's Concerts. Principal Bassoon or Contra Fagotto, or for solos. Press notices on application.

**MUSICAL AGENCY**.—Mr. Knight supplies any number of Instrumentalists for Concerts, &c. Estimates given for Bands. Address, 64, Higher Temple Street, Ardwick Green, Manchester.

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F. J. HOLLAND, Chairman.

**MISS CLARA TITTERTON**, Medalist, R.A.M., First Class Certificate Society of Arts, &c., &c., receives PUPILS for the VIOLIN and PIANOFORTE on moderate terms. Lessons given at pupils' own residences. Schools attended. Miss Titterton also accepts engagements for Concerts and At Homes. 20, Godolphin Road, Goldhawk Road, Shepherd's Bush, W.

**TUITION, by CORRESPONDENCE**, for the Musical Examinations held by Trinity College, London, the Colleges of Organists, Preceptors, and the Universities. Single subjects taught. Full particulars from James Jennings and Co., Deptford, London.

**MISS K. BOUNDY**, A.R.C.M., gives LESSONS in HARMONY and COUNTERPOINT, personally or by correspondence. Address, 47, Ladbroke Grove, Notting Hill, W.

**MR. ARTHUR CARNALL**, Mus. Bac., Cantab., gives LESSONS in HARMONY, &c., by post. 9, Avington Grove, Penge, S.E.

**DR. CROW**, of Ripon Cathedral, teaches HARMONY, COUNTERPOINT, FUGUE, &c., by Correspondence.

**MR. JOHN GREIG**, M.A., Mus. Bac., F.C.O., teaches HARMONY, COUNTERPOINT, and FUGUE by correspondence. Was successful in coaching for Final Mus. Bac., Oxon., 1886. Address, 7, Scotland Street, Edinburgh.

**H. A. HARDING**, Mus. Doc., Oxon., F.C.O., L.Mus. T.C.L., gives LESSONS in HARMONY, COUNTERPOINT, INSTRUMENTATION, and FUGUE by correspondence, and prepares Candidates for Musical Examinations. Address, Dr. Harding, Sidmouth.

**MR. T. HEMMINGS**, Mus. Bac., Oxon., L.Mus. T.C.L., gives LESSONS in HARMONY, COUNTERPOINT, &c., and prepares Candidates for Musical Examinations by Post. Address, Sheppard Street, Stoke-on-Trent.

**MR. F. J. KARN**, Mus. Bac., Cantab., gives LESSONS by post in HARMONY, COUNTERPOINT, &c., and Prepares Candidates for Musical Examinations. Latest successes: Trinity College, London, 1887; College of Organists, 1887; Mus. Bac., Toronto, 1887; First, Second, and Final Examinations, with first on list in Final; A.R.C.M., 1887. Terms very moderate. Address, Cobham, Surrey.

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**MR. HENRY PIGGOTT**, Mus. Bac., Cantab., L.Mus. T.C.L., gives LESSONS by Post in HARMONY, COUNTERPOINT, and other branches of the THEORY of MUSIC. Candidates prepared for Musical Examinations. Terms moderate. Alton, Hants.

**MR. W. C. AINLEY**, Mus. Bac., Cantab. (1884), teaches HARMONY, COUNTERPOINT, &c., by Correspondence. Terms moderate. New House, Murrifield, Yorkshire.

**MR. R. STOKOE**, Mus. Bac., Cantab., F.C.O., gives ORGAN and PIANOFORTE LESSONS. Harmony, Counterpoint, Composition, &c., taught personally or by post. Terms moderate. 6, East Chapel Street, Mayfair, W.

**DR. ALLISON** instructed by Post Candidates who passed RECENT EXAMINATIONS for MUS. DOC. OXON. (1885), and MUS. D., T.C.D. (1887). MUS. BAC., OXON. (1886); MUS. BAC., T.C.D. (1886); MUS. BAC., CANTAB.; Cambridge 1st Mus. Bac. (1st Class, June, 1887); 1st Mus. Bac., Oxon., L.R.A.M. (1887); Local R.A.M. "With Honours" (1887), N.S.P.M. (1887); Toronto (1887, 1st Class in Final Examination), F.C.O., A.C.O., &c. More than 250 Certificates, Degrees, &c., have been gained by Dr. Allison's Pupils at Musical Examinations, and they won the GOLD MEDALS for excellence in Harmony, Counterpoint, and Plan or Design at Manchester in 1885, 1886, and 1887. Harmony, Acoustics, Orchestration, and Revision of Musical Compositions by Post to Correspondents anywhere. Personal instruction in Singing, Organ, and Piano-forte. Cambridge House, Nelson Street, Manchester.

**DR. TAYLOR, F.C.O., L.Mus.,** prepares CANDIDATES for MUSICAL EXAMINATIONS by Post. Address, Wolverhampton Road, Stafford.

**M. W. H. TUTT, Mus. Bac., Cantab., L.R.A.M.** in Composition, teaches Harmony, Counterpoint, Acoustics, &c., by Correspondence. Latest successes: Mus. Bac., Final, Cantab., 1886; A.C.O. and L.R.A.M. in Composition, 1887. Ashburne, Derbyshire.

**PIANO, HARMONY, COUNTERPOINT.** LESSONS personally or by Correspondence. Miss Champion, A.Mus., T.C.L., 7, Weymouth Street, London, W.

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## THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

AUGUST 1, 1887.

## THE LONDON MUSICAL SEASON.

IN making a summary of the events of a past year, and referring to the records of the years immediately preceding, the strong family likeness in the chronicles will not escape the observant reader. Time after time the same names of pieces, places, and persons constantly recurring would tend to show that the process of history making is remarkably slow. The events which have any real effect upon the advance or the retardation of art "seem to forget to occur," and the musical world is busy apparently without profitable result, and occupied seemingly with doing nothing.

One year's work may bear a remarkable likeness to another year's work, except in a few details, yet those very details may serve as the point of departure into regions hitherto untrodden. These are matters which can only be estimated after the lapse of years. The chronicles of last year will seem to be like those of the present when judged by themselves, but when comparison is instituted between the present and a time with a gap of years between, the difference will then be more marked. Time was when the musical season occupied only a short period of the year. It lasted for the most part while the Houses of Parliament were sitting. Foreign singers and players dwelt for a while in London, the opera was the central point of interest, and all other musical matters took their light from its greater brilliancy. Music was dependent upon what was called fashion, and while fashion was good for artists, its influence upon art was somewhat doubtful. The artists were the associates and friends of the leaders of fashion, and music assumed the tone and no little of the manners of society. When fashion withdrew its support from the opera it was thought to be the death blow to art, and the action was lamented accordingly. It was probably only the cause of its entrance into a new and untrammelled state in which it was bound to accommodate itself. It has not yet learned the lesson in its full import, because it still believes in the associations of the past.

The people are only indirectly influenced by musical fashion or by fashion in music. Their love for the art and its exposition is undeniable. They do not hesitate to patronise that which ministers to their taste, or is within the scope of their powers of appreciation. Hence the lack of attraction for them in the Italian Opera, a form of entertainment which requires the exercise of qualifications on the part of the hearer which the majority do not possess. The music, as music, delights the ear. Its purport, as associated with words, is more or less an unrecognisable quality. It does not follow that opera as an entertainment is not liked by the people. The success of the short season when opera was given in English at Drury Lane Theatre proves the contrary. The earnest attention which is paid to the performance of classical orchestral works at the Promenade Concerts may be taken as indicative of the desire to understand the stronger things in music, when the mind is unembarrassed by inappropriate or unmeaning words. These Concerts, with the music halls, are the chief places where music is to be heard in the month of August, and music is an important factor in popular amusements of all kinds. Those who desire to hear music should not be driven to accept the lower forms of art. The time may come when the barriers confining the musical season will be broken down and

laughed at, as other time-honoured superstitions have been when deprived of their force and influence.

Men have already begun to smile at the fetishism of the Italian Opera. It was a god set up by the so-called higher classes, for the people to bow down before. They obeyed as in duty bound, but between the periods of enforced reverence and leisure they have contemplated the image, and have found it to be composed of materials not calculated to command even respect. All that was good in it they have never failed to admire; but the principles surrounding it have no charm for the higher senses. These higher senses have asserted their claims to be included in the consideration of the matter, and the effigy is found to represent only indifferently the qualities affirmed to belong to it.

The series of performances of opera in French, at Her Majesty's Theatre, commenced by Mr. Mayer, in October, were not calculated to give the English public a very exalted idea of that form of entertainment. Some of the principal singers, like Madame Galli Marié, Madame Girard, Messrs. Max, Dauphin, &c., were excellent, but the chorus singing was ridiculous, and the band contemptible. The Soldier's Chorus in "Faust" was hissed, and many of the inner parts of the orchestration were entirely omitted. None of the other operas were conspicuous for brilliancy. The intention of alternating classical opera with comic opera and *opéra bouffe* was abandoned after the preliminary trial, and "La Grande Duchesse" reigned undisturbed.

In addition to the difficulties attending the attempt to popularise opera in French, there were others connected with the Italian Opera ventures entered upon later on.

Impresarios have never been able to force ordinary folk into a liking for performances in a language "not understood of the people." They have tried many ways without permanent success. There is a sentiment akin to contempt in the minds of all reasonable people for a system chiefly connected with Italian Opera which, by its continuance, tends to destroy the aim of true art. This is the star system.

During the past season Italian Opera, which had already been the cause of the disgraceful exhibition of a body of poor unpaid chorus singers begging coppers of the audience, added yet another reason for the application of the *cloture* to it. Mr. Mapleson, one of the most enterprising and courageous among operatic managers, after a short season of opera in Italian at Covent Garden Theatre, immediately preceding Signor Lago's season, opened Her Majesty's Theatre with a somewhat indifferent company, and after declaring his intention of giving operas on every night in the week was compelled by circumstances to present opera on an average once a week.

He stated in his advertisements that "few lyric establishments could boast of a history so brilliant as that to which the King's Theatre may lay claim, it having been inseparably connected with the history of Italian opera, not only in this country, but throughout Europe. There is scarcely a great work of lyric art which has not been originally presented within its walls, or a lyric artist of renown who has not appealed to the judgment of its aristocratic patrons."

"It is but natural that an establishment like Her Majesty's Theatre, directed by private individual enterprise and unaided by Government—unlike in all other European capitals—should have experienced vicissitudes of fortune in the course of over 100 years!"

The last vicissitude was exhibited on the 9th ult., when Madame Adeline Patti, who was announced to appear, failed to do so, and Mr. Mapleson invited those who attended the theatre to remain as his

guests, when "Carmen" was performed with the best intentions, but with naturally somewhat "maimed rites." He had already paid this "star artist" some £650 for a single performance.

The simple record of the fact tells most forcibly the position to which Italian Opera has arrived in this country. Whether it is the last page in the history of the house and its operatic vicissitudes cannot be said. Neither can it be affirmed whether any further step has been made to popularise this form of art by the simultaneous performances of Italian Opera at two other houses—Drury Lane and Covent Garden. At the first of these theatres Mr. Augustus Harris produced a series of well-known operas, after a fashion which proved that it was still possible to surround many of them with new interest. His genius for stage management helped him to realise some splendid effects in connection with opera. His *staging* of "Lucia di Lammermoor" brought it out of the region of the common-place and the conventional, while his mounting of "The Huguenots," with the final scenes restored; of "Faust," of "Carmen," of "Don Giovanni," and other works produced, were deservedly admired. At the opening series of performances the audiences had to suffer much distress caused by the efforts of a series of female performers who, though young in appearance, sang with uncontrollable shivers in their voices, as though they were afflicted with octogenarianism. It is not necessary to repeat their names, as they were never heard of before, and they are not likely to be heard of again. His new singer, Miss Arnoldson, made a very successful *début*, and was welcomed with enthusiasm each time she appeared. With her and Madame Lilian Nordica, Miss Marie Engle, Miss Desvignes, and, above all, Madame Minnie Hauk, Mr. Harris has been able to give excellent representations of operas, for his vocalists of the sterner sex—the two De Reszkes, Maurel, and others whose deeds have been duly chronicled—have been all that could be wished by the most exacting. Mr. Harris has not produced any opera new to the stage; it was not within the scope of his declared intention so to do, but he restored the final scene of the "Huguenots," and introduced the "Walpurgis Night" scene with the ballet into Gounod's "Faust." He began with high prices, but like a sensible man, whose aim was to conciliate the public, his best friends, he reduced his charges for seats, and converted a possible failure into an actual success.

It has been already stated that Mr. Mapleson had a short season of Italian Opera at cheap prices at Covent Garden. This was distinguished by the production of Gounod's "Mirella" and Bizet's "Pêcheurs de Péries," under the title of "Leila," neither of which created the excitement expected. Madame Nevada introduced "Les Couplets du Mysoli" in Gounod's work, doubtless to compensate for the absence of other music suitable to her voice and style, and the opera was not performed after the original design, but according to the later altered and less interesting version. On the last night of his season (May 7) he gave for his benefit a grand combination performance—selections from "Traviata," "Trovatore," "Leila," and "L'Africaine," the latter with Madame Minnie Hauk and Signor Caylus, who sang his part in French.

When Signor Lago took possession of the house the high prices were restored. His opening night was May 24, and his leading artists were Mesdames Albani, Ella Russell, De Cepeda, Sandra, Medea Mea, Valda, Scalchi, Guercia, Dassi; Messrs. Gayarre, D'Andrade, Figner, and Prevost, a *tenore robusto*, for whom "William Tell" was revived; Devoyod, Carbone (*basso comico*), Cotogni, De

Sereni, Campello, and Lorrain, with Signor Bevignani as Conductor. Familiar operas were given in a more or less acceptable style, and Glinka's "La Vita per lo Czar," was placed upon the stage for the first time in England.

In the musical as well as in the social and the political world it is the unexpected that always happens. Mr. Carl Rosa, in his English opera season at Drury Lane, brought forward Corder's Opera "Nordisa," which had been originally produced at Liverpool in the previous January, and expected to make a great hit with it, because it was understood to have been written with a view to conciliate popular taste. Success did not crown the effort. The music was in many parts extremely good, but the story is not interesting, and the scenic effects excited feelings the reverse of the intention. The audience was overwhelmed by shreds of paper employed for the snow, and the avalanche brought down dust rather than applause. "Carmen," "Mignon," and other familiar works, in which Madame Marie Roze, Madame Georgina Burns, Mr. Barton McGuckin, and Mr. Leslie Crotty appeared, were the chief attractions of the English season, and "Lohengrin," magnificently mounted by Mr. Harris, to the astonishment of all, brought the largest houses of the season. There is no doubt that if ever operatic performances prove remunerative in England it will be because the works are given in the native tongue.

A little English Opera called "Dorothy," with music by Alfred Cellier, has been running a successful career, and still retains a place among the amusements of London. "Ruddigore," by Sir Arthur Sullivan, has held its own at the Savoy Theatre because of the charm of the music. Each of these works is marked by a degree of originality which the public is not slow to recognise. So-called operas, whose music is a repetition of things by the same writer which have heretofore pleased the public, do not attract in their nominal new forms, and the public soon tire of them.

These operas were designed to minister to the demand for something superior to the ordinary *opera bouffe*, which has loosened its hold upon public estimation, even as the burlesque has been drowned by the flood of contempt which its own extravagances had let loose.

From operas to oratorios is but a step, and the record of the past season would be incomplete without a special mention of the success achieved by the performances at "Novello's Oratorio Concerts," under Dr. A. C. Mackenzie. "The Story of Sayid," by the Conductor, for the first time in London; Stanford's "Revenge," Dvorák's "St. Ludmila," Sullivan's "Golden Legend," Spohr's "Calvary," Cowen's "Sleeping Beauty," Beethoven's "Choral Symphony," Gounod's "Mors et Vita" and his third "Messe Solennelle," testify to a considerable degree of activity and enthusiasm alike on the part of the director as on that of his splendid band and of his chorus. The performances were in every respect admirable, that of the Choral Symphony especially was magnificent, and a crowning glory to the labours of the choir. Other societies, whose chief labours are directed to the department of Oratorio, such as the Royal Albert Hall Choral Society, with Mr. Barnby as Conductor, and the Sacred Harmonic Society, with Mr. W. H. Cummings as chief in command, have done good service. Gounod's sacred trilogy "The Redemption" was given by the former body at the Christmas Concert, and the work awakened an interest at that time hitherto only excited by "The Messiah." Whether this is likely to prove permanent, and Gounod's work be destined to rival Handel's as an exposition of Christmas feelings, may be matter worthy of future

note. The Society gave the older Oratorio at the time of Lent, and revived Rossini's "Messe Solennelle" during the same period, without, however, being able to command a large amount of enthusiasm for its peculiarities. Rossini's sacred music is best represented by his "Stabat Mater," although even that is often felt to have more of the character of the stage than the Sanctuary. Some of the most effective music in the "Messe Solennelle" is only a repetition of melodic phrases and harmonies to be found in his other works. Sullivan's "Golden Legend," Hiller's "Song of Victory," and Haydn's "Creation" have also been performed.

The Sacred Harmonic Society, in addition to certain standard works always included in the scheme of its operations, gave Costa's "Eli" and Rossini's "Moses in Egypt," "works of merit which other bodies studiously neglect." The Concerts secured very good attendances, and the encouraging support of the public justified the Society in promising more extended enterprise next season.

The labours of the lesser vocal societies have not been conducted without spirit, even if here and there evidence is not wanting of errors in judgment. The Bach Choir was thought to go a little out of its way in producing Schumann's "Genoveva," but while it must be admitted that the work is deficient in dramatic interest, it is full of beautiful music. Therefore, as it was not likely to gain a hearing on the operatic stage, amateurs were not unthankful to hear the work in the concert-room. The Society gave three Concerts, under the conductorship of Dr. Stanford, not the least interesting of the works produced being the "Te Deum" of Berlioz.

Concerts by Henry Leslie's Choir have been given. It has been observed with regret that the part-singing has not been so satisfactory, and that the constitution of the choral body sadly needs to be reinvigorated, so that the purposes for which the Choir was originally established may be more perfectly fulfilled.

The London Musical Society, now conducted by Dr. Mackenzie, true to the object which called it into activity, of searching out interesting and little known works and bringing them to a public hearing, produced at its Concert in May a Cantata by Beethoven which had probably never been performed in public, and certainly never in England.

A series of interesting programmes was provided by Mr. Henschel for his "Symphony Concerts," and although the support of the public was scantily supplied, the artistic excellence of the performances was admitted on all sides. It is just possible that the next season may make up for the want of encouragement of the first. Mr. Henschel has a guarantee fund for two seasons, by which time it is hoped that the public will have grown to a knowledge of the value of the scheme.

The Monday and Saturday Popular Concerts were this season distinguished by a particular and interesting event—namely, the attainment of the 1,000th Concert. The last Concert of the season proper was the 999th, and an extra meeting was held on April 1 to bring the list up to the round number. Madame Schumann was at the head of the list of celebrated pianists, and Herr Joachim the chief leader of the quartets.

Several important works were produced at the Philharmonic Society's Concerts during the season. The directors, pursuing the experiment tried last year, of affording some of our native composers a hearing, have found the result satisfactory to their supporters, a Roumanian Suite, by F. Corder, Cowen's Scandinavian Symphony, with other works by Stanford, Randegger, &c., testifying to the continuance of the design. At the final Concert of the season, the

wonderful boy pianist and composer, Josef Hofmann, played Beethoven's Concerto in C major in a manner that excited the greatest astonishment. He had shown the versatility of his executive powers by the execution of pieces by many composers at a Recital in the Princes' Hall, and although some exception was taken by a few purists at the appearance of the child at the Philharmonic Concerts, his performance was quite equal to many older pianists concerning whose engagements no objection had been urged. Sir Arthur Sullivan, in consequence of a shock to the nervous system, sustained during the earthquakes at Monte Carlo during the time of his visit to that place, was unable to be present at the first two Concerts of the series. These were conducted by Mr. G. Mount and Mr. F. H. Cowen.

Young Hofmann, to whom allusion is made above, gave altogether five public recitals, and two more visits to London will be made by him during the ensuing autumn and spring. In the meantime a provincial tour has been arranged for him. He is certainly one of the most phenomenal young musicians since the time of Mozart and Liszt. It may be hoped that his strength will grow with his genius, and his genius with his strength. It was not at all surprising to find that other young people have been brought forward in order to show that he is not the only infant prodigy. Concerts have been given by Pauline Ellice, Jeanne Douste, and others, but he still retains his superiority.

Pianoforte recitals have been given by Stavenhagen, Walter Bache, Schönberger, Cor de Lass, Buonamicci (for the Liszt Scholarship), Pachmann, Miss Kleeberg, Mr. Charlton Speer, and others; violoncello recitals by Hausmann and Hollmann; violin recitals by Herr Peiniger; a song recital by Mr. Cowen; vocal recitals by Mr. and Mrs. Henschel, all of which have been fully commented upon, and serve to show the amount of skill and ability possessed by the performers. Chamber Concerts by Madame Frickenhaus and Herr Ludwig, by the Heckmann Quartet, and others, have demonstrated the continued delight of the public in the varieties of musical productions represented.

At the Richter Concerts a new Symphony by F. H. Cowen, written for the Cambridge Musical Society and produced under his *baton*, was received with much favour, and testified to the growing experience and ability of its author.

At the Crystal Palace the Saturday Concerts have been continued, and Mr. Manns has given further proof, by the excellence of his direction and the cosmopolitanism of his taste, that his high position among the musicians of the country is well maintained and well deserved. At the opening of the season in May, Sullivan's "Golden Legend" was performed under his direction by over 3,000 executants, and brought to a successful issue. The fine Jubilee Ode written by Dr. Mackenzie, and performed at the Crystal Palace, bore ample testimony of his powers as a musician, and the thoughtfulness of his mind in dealing with a subject so comprehensive in its details. The solos, as given by Madame Albani and Mr. Edward Lloyd, produced a marked effect, and the whole Ode made an impression which will not be easily effaced by those who heard it. The Jubilee Services in Westminster Abbey, in St. Paul's Cathedral, and in many places in Great Britain and the Colonies, demonstrated the value of music as a handmaid to religion, and as one of the most distinctive means of intensifying the expressions of loyalty.

In the colleges, academies, and seminaries of musical learning, good work is still being done. The Concerts given from time to time by the pupils of the Royal College of Music, of the Royal Academy, the Guildhall School, and other kindred institutions, show

both activity and progress, and help to promote the belief in the future of English music.

The suburban Choral Societies, such as the Borough of Hackney Choral Association and the Highbury Philharmonic, have been doing good and useful work. The Concerts of the Westminster Choral Society, the St. George's Glee Union, the glee clubs and choral associations which are springing up on every side, all testify to musical activity.

Music, at the ceremonial at the laying of the foundation-stone of the Imperial Institute by the Queen, occupied a prominent part of the day's proceedings. Music also formed a special feature at the opening of the People's Palace at Mile End by the Queen. But while every other art and science was represented on the Committee or Council of the new Imperial Institute, music seemed to be altogether passed over in the selection of delegates. There was also much newspaper talk about Jubilee honours for musicians. Here again expectations were not realised. Perhaps the day is not far distant when the world will hear of the establishment of an English Legion of Honour especially formed to recognise merit in music, the pictorial arts, literature, and science, and restricted in its operations to those who have earned distinction by their labours in either cause. Time will show. England has demonstrated her claim to be considered a musical nation, despite all that is said to the contrary. English musicians have made themselves honourable. Is it not yet time that they should take brevet rank?

The record of the deeds and hopes of the year has always a melancholy passage. The hand of death is always to be traced in the writing of the pages. Among the names of those who were once active in the promotion of the art of music in its various forms, and with whom time is no more since our last summary, are Mr. Frank Chappell, the head of the firm of Metzler and Co.; Charles Frye, assistant Organist at King's College; Edouard de Paris, a famous pianist, in his last days resident in Brighton; Lord Gerald Fitzgerald, once a prominent member of the famous amateur band, the Wandering Minstrels, and a scion of a family noted for its love of music for many generations; Dr. Chipp, Organist of Ely Cathedral; John Bacon Welch, teacher of singing at the Guildhall School of Music; Lindsay Sloper, teacher of the piano at the same place; Frederic Lablache; Edward Hecht, of Manchester; James Broughton, formerly Chorus Master of the Leeds Festivals; Robert Cocks, the publisher; Thomas Julian Adams, of Eastbourne, a well-known Conductor; Joseph Philip Knight, the composer of "She wore a wreath of roses," and other popular songs; and, among many others whose names cannot be specified, Franz Liszt. His visit to England was the last joy of a busy, active, and valuable life. Few of those who enjoyed the privilege of seeing and hearing the great master during his visit thought that they were looking upon his face for the last time. As he took leave of his English friends, he spoke with hopefulness of his intended return visit in the following year. His hope was not realised, for when the time came the spring flowers were blooming on his grave.

The memory of Joseph Maas, one who was loved as a man and admired as an artist, has been perpetuated by a beautiful monument erected in Hampstead Cemetery, and his name is preserved through the medium of the scholarship which has been founded out of the surplus funds collected for the monument. The memory of many of those who have "joined the majority" will be kept green for the good they have wrought in their lives, and for the lesson their actions give to those who are left behind.

How far profitable or otherwise the events may prove to be in advancing the status of music and musicians, each man must judge for himself. What the effect may be upon the history of the art in time to come can only be estimated in the future.

#### MR. F. H. COWEN'S "RUTH."

THE Oratorio upon which Mr. F. H. Cowen has been engaged for some time past is now completed, and we are sure that readers of THE MUSICAL TIMES will be interested to learn something of its character, in anticipation of the performance in Worcester Cathedral at the forthcoming Festival of the Three Choirs.

The book of the Oratorio has been laid out, and the words selected, exclusively from the Old Testament Scriptures, by Mr. Joseph Bennett, who has adopted a dramatic form as best suited to the nature of a story which involves interesting situations and a good deal of action. As far as our knowledge goes, this is the first time that the sweet pastoral has been so treated, the narrative form, for some reason or other, enjoying greater favour. Whether the librettist, in the present case, has succeeded in justifying his action must be left for experience to decide. Our present purpose is limited to the task of description only, and we may add to these preliminary remarks that Mr. Bennett has not confined himself strictly to the ancient Jewish tale. Where dramatic or musical exigencies seemed to warrant the course, he has diverged, though not beyond the bounds of probability, and in very few cases.

Mr. Bennett has divided the book into two parts and five scenes, the first of which is laid in the land of Moab, the action taking place before the house of *Naomi* (contralto). A caravan of Hebrews approaches, singing of their return home, where the glorious Lord will be to them a place of broad rivers and streams. *Naomi* questions the travellers as to their destination, and hears that the famine has been taken away from Israel. The caravan moves on, the song of thanksgiving dying away in the distance. Left alone, *Naomi* muses upon the Divine goodness, and feels a strong inclination to go home likewise. Her heart and flesh cry out for the living God. Desire leads to resolve, and the resolve is communicated to *Ruth* (soprano) and *Orpah* (soprano) as they enter from the house. *Orpah* seeks to dissuade her mother-in-law, and is supported by the neighbours who have gathered round; but *Ruth* begs *Naomi* to recognise a heavenly call, and act upon it. This she determines to do, and the scene ends with a benediction from the neighbours, who declare that in all things will *Naomi* be blessed.

The second scene takes place a day's journey on the road to the land of Israel. *Ruth* and *Orpah* have accompanied their mother-in-law thus far, as part of a band of returning Hebrews, and now, when morning breaks and the journey is about to be resumed, *Naomi* entreats her daughters to go back to their own people. The conversation which ensues is that so well known to every Bible reader, *Orpah* accepts the advice of her relative and retraces her steps, but *Ruth* remains firm, overcomes *Naomi's* resistance, and sets out again with the company, who sing with two-fold significance "Yet a little while and the time of harvest will come, when they that sow in tears shall reap in joy."

When the third scene opens we are in the harvest field of *Boaz* near Bethlehem. *Ruth* has joined the Reapers and Gleaners, who sing together a joyous chorus in praise of the Lord of harvest, a Reaper (baritone) interpolating solo passages. *Boaz* comes



out of the city, exchanges salutations with his labourers, and, noticing *Ruth*, enquires who she is. The Reaper answers, and then the Bible dialogue is once more closely followed, till *Boaz* departs, again saluting, and being saluted by, his people. Evening comes on, all cease their toil, and go in a body towards the town, singing "Now shall we dwell in a peaceful habitation and in quiet resting-places." On the road *Ruth* meets *Naomi*, and the two women stop to converse; the Reapers and Gleaners continuing their way and their song. Now follows the dialogue, beginning "Where hast thou gleaned to-day?" represented in the Bible as taking place at the house of *Naomi*. As it proceeds, snatches of the Labourers' chorus come, more and more faintly, from the distance, and at last the music fades away to silence. In this unusual manner end the first part and the third scene.

The second part (fourth scene) opens on the threshing-floor of *Boaz*, where Reapers and Gleaners have assembled at the close of harvest. *Boaz* enters, accompanied by an Elder (baritone), and expresses gratitude to God for the bountiful fruits of the earth, his people meanwhile assuring him that he will be blessed in their possession. The Elder then quotes the Divine injunction: "After thou hast gathered in thy corn and thy wine, thou shalt surely rejoice in thy feast." Hearing this, the labourers call for timbrel, harp, and psalter, to the sound of which they engage in choral dances, all finally bringing to mind the horrors of the famine, and joining in a prolonged expression of praise and thanksgiving. Night having fallen, the people disperse to their homes, leaving *Boaz*, who lies down and sleeps upon a heap of corn. As he reposes, *Ruth* enters, with a prayer to the Guide of her youth for help and protection. As she moves towards *Boaz* he awakes, and begins the well-known dialogue, which concludes with a promise to do his duty as a near kinsman. It will be observed that Mr. Bennett has considerably modified a situation, some details of which, however significant and beautiful as appertaining to Hebrew customs, are hardly accordant with modern taste. Either this had to be done or the interview on the threshing-floor—the very crisis of the story—omitted altogether. Between two such courses choice was easy.

The last scene is laid at the gate of Bethlehem, where all the *dramatis persone* have gathered. *Boaz* calls upon the people to witness that he has taken *Ruth* to wife, and they respond with a wish that she may be as Rachel and Leah unto Israel. The four principal characters then give utterance to appropriate reflections upon the situation, while the people pronounce the ancient Benediction, "The Lord bless you and keep you," &c. As this *ensemble* closes, a spirit of prophecy descends upon the Elder, who, looking into the future, sees a son born to *Ruth* and *Boaz*, from whose roots shall spring a Branch, under the shadow of which those who dwell there "shall revive as the corn and flourish as the vine." A chorus of praise then ends the work.

It goes without saying that the librettist has looked outside the book of *Ruth* for much of the text, and it clearly appears that he has ransacked Old Testament poetry for impressive and eloquent words, giving studied preference to those which, by allusion to pastoral pursuits, conditions, and circumstances, best harmonise with the drama.

As regards Mr. Cowen's music, a few general observations are called for in the first place. The composer has wisely refrained from the structural innovations so often attempted now-a-days with great boldness and little result. His five Scenes are subdivided into numbers which, though closely linked,

in a majority of cases, to their immediate neighbours, are yet complete entities, having a beginning, a middle, and an end, and being otherwise in accepted form. The unit of the work is, no doubt, the Scene, but the fractions of the Scene are made artistically complete in themselves, according as the verbal text expresses a complete sense. In this manner Mr. Cowen shows a more thorough regard for the "poetic basis" of his music than would have been the case had he made each grand division of the subject a long paragraph with only one period. Another point which should be indicated is a very restrained use of the *Leitmotiv* and reminiscent theme. In his secular Cantata "Sleeping Beauty" Mr. Cowen largely employed these devices. Why he has not done so in the present case is a question to which we can only give a speculative and, therefore, worthless reply. The fact stands, as we have said, and it is one with which few will quarrel in connection with oratorio. The leading representative themes are four in number; three doing duty for circumstances and one for a person. First of the three comes a motive always heard in connection with the journey to the land of Israel. It may be called the motive of homeward travel:—

No. 1. *Andante moderato.*

The second should, perhaps, be known as the motive of Home itself. It is first heard in association with the words: "Our eyes shall see Jerusalem"—

No. 2. ALTO.



The third is a Harvest motive—

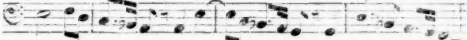
No. 3.



The one personal motive always precedes the entrance of *Boaz*—

No. 4.

*f* Unison.



It will be observed that neither *Ruth* nor *Naomi* are represented in this fashion, and it will be concluded that the composer attaches no great importance—in oratorio, at any rate—to the so-called "leading theme," since he leaves two such important characters destitute. As a matter of fact, the themes above given are themselves so little used that we are scarcely justified in giving up more than a small amount of space to their statement and consideration. There are in the work, as may be supposed, instances of subjects repeated in a suggestive way, but nothing materially interferes with the conspicuous fact that the various divisions of the text are dealt with independently, and with a view to the unimpaired expression of their prevailing sentiment. As regards the melodic and harmonic characteristics of Mr. Cowen's new work, it will readily be assumed that they are permeated with an individuality which the composer has by this time made familiar. Mr. Cowen is never common-place. More and better than this, he is always distinctive and recognisable. His themes have a character of their own, and so has the harmony with which he clothes them. Concerning the orchestration of "Ruth," we are unable to express an opinion, but its excellence may be taken for

granted, Mr. Cowen having shown over and over again that he knows how to handle deftly the means which a modern orchestra puts at disposal.

The reader probably expects us now to run through the various scenes in order, and point out whatever may be found specially remarkable. We hasten to fulfil the obligation, in the limited manner dictated by considerations of space.

There is no overture, or orchestral introduction, the motive of Travel being at once heard, preliminary to a chorus of returning Hebrews: "Lord, Thou hast been our dwelling-place." This number is in the usual form—principal section, episode, return of principal section—with a contrasted and important Coda, "There the glorious Lord," &c. The motive of Travel runs through the principal section only; that of Home being the theme of the episode. Somewhat of an archaic character is given to the chorus by the leading subject—

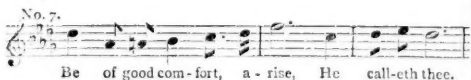


Lord, I thou hast been our dwelling-place in all go-no-ra-tions

but the greatest effect is made in the Coda, "There the glorious Lord"—an example of strong and strenuous music. The brief dialogue between Naomi and an Elder of the caravan is attended throughout by the Home motive, after which the chorus resumes, and gradually dies away. The second number opens with an air for Naomi, "Like as a father," in which conspicuous use is made of the two representative themes (Travel and Home) already mentioned—this in connection with the widow's resolve to return to her own people. In the course of Naomi's dialogue with her daughters-in-law, and when Orpah exclaims "Lo! famine consumes the land," a minor representative phrase is heard—



afterwards associated with the dissuasion of the neighbours: "We will rejoice and be glad in thee." These words and others are set as an ensemble for chorus and soprano solo (Orpah), the progress of which Naomi breaks now and then, with her sustained resolve to depart. The whole movement is smoothly written in contrapuntal fashion, points of imitation abounding throughout, and is carried on at some length very pleasingly, but without much force of expression. It is as though the composer intended to give an idea of neighbourly compliment and goodwill. Ruth's following solo strikes a different chord with artful emphasis. Here the conviction is firm, the feeling ardent, as may be seen in the opening phrase—

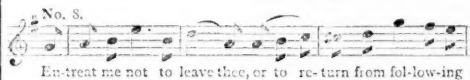


Be of good com-fort, a-rise, He call-eth thee.

and the whole fibre of the music solid, while perfectly free and unembarrassed. This air may be counted on for all the effect which an *aria d'entrata* should have. It is well supported by the benediction of the neighbours: "The Lord thy God shall bless thee in all that thou doest," to which massive and imposing harmonies lend all requisite dignity.

The second scene begins with a chorus of returning Hebrews, "God shall help us when the morning appeareth"—another example of the lofty and impressive choral writing that best becomes the character of oratorio. The treatment of the second

subject, "We will sing aloud of Thy mercy," recalls Mendelssohn, but is none the worse on that account, while the whole serves as an appropriate introduction to the scene in which Naomi counsels her daughters to return. Mr. Cowen could not but be conscious that here a great opportunity lay to his hand, and he has used it well, not by complication and elaboration of means, but by endeavouring to embody the keen feelings of the situation in melody which shall be their adequate expression. The music, therefore, is simple, but all music should be as simple as the requirements of its subject allow. Mr. Cowen, however, marks off the mother's passages from those of the younger women by changes in the gravity and character of the accompaniment, and takes other means to secure a desirable distinctiveness. Moreover, the dialogue is relieved by a brief entry of the Hebrews' Chorus, the words of which, "Let us go again to our own people," mingle with those of Naomi as she still further presses Ruth to rejoin her kindred. Then follows Ruth's memorable declaration, upon which, as in duty bound, Mr. Cowen has lavished all his care, in order to secure intense pathos without bathos. His success cannot, we think, be disputed. The melody is most expressive and touching, as the following passage shows—



En-treat me not to leave thee, or to re-torn from fol-low-ing



af-ter thee, for whi-ther thou go-est I will go and



where thou lodg-est I will lodge,

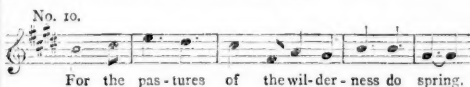
and, still more, the following—



Where thou di-est I will die, and there will I be bu-ried,

Mr. Cowen does not prolong the solo. It passes in two or three minutes, but it leaves an impression that endures to the end of the work. The final chorus of this scene, "The Lord hath done great things for us," is generally in the massive, contrapuntal style of the first, but more fully developed. It adds no little to the sum of the merit possessed by the oratorio, and makes an effective ending to a scene which is full of musical beauty. We should add that when the voices cease, the motive of Travel indicates that the Caravan has resumed its homeward journey.

The Harvest motive opens the scene in the wheat-field, and introduces a somewhat extended orchestral prelude to the solo and chorus of Reapers and Gleaners, "Fear not, O land." Into the earliest phrases of this the motive enters—

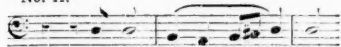


For the pas-tures of the wil-der-ness do spring.

A smooth and flowing pastoral style is maintained through the ensemble, which gains variety by employment of the female voices in two and three part harmony as an alternative to the incidental solo and full chorus. The Boaz theme precedes the entry of that personage with his monotone salutation, "The Lord be with you," to which the labourers respond

in unison, using a quaint unaccompanied phrase, possibly of Hebrew origin—

No. 11.



The Lord bless . . . thee.

The dialogue following ranks with that in the second scene. Preceded by the Home motive, it introduces that of Harvest where the Reaper answers *Boaz*, "So she came and hath continued even from the morning until now." The Home theme is also an attendant upon the words of *Boaz*: "It hath fully been showed me . . . how that thou hast left thy father and thy mother," &c. These are the chief structural features of the dialogue music, which, however, derives its chief value from natural and expressive melody and general fitness to the situation. Reminiscences of the pastoral introduction and the opening chorus of the scene suggest the idea of labour till evening comes on, and the toilers go homeward. The concluding number of the scene embraces a chorus. "Man goeth forth unto his labour until the evening," and the dialogue in which *Ruth* and *Naomi* speak of *Boaz*. Undoubtedly the chorus is one of the most beautiful and charming things in the entire work. It comprises two distinct sets of words and themes, sung respectively by the Reapers and the Gleaners, the men leading off—

No. 12.  
BASSES.



Man goeth forth un-to his la-bour un-til the eve - ning,

and continuing in the same simple, tender, and pleasing style. The women, on their part, have a different rhythm and subject, which, however, does not stand in the way of combination—

No. 13.



Fear not, O land, . . . be glad and re-joice.

the theme being that which opened the Harvest chorus. When *Naomi* meets *Ruth*, and the harvesters pass on, the dialogue (*parlante*) of the two women is happily accompanied by the melody of *Ruth's* solo, "Entreat me not to leave thee," and several times interrupted by the receding chorus. All this is managed with immense tact, and we shall be surprised if the novel and beautiful finish of the first part do not make a sensation.

The second part is preluded by an orchestral movement in G minor, entitled "Thanksgiving at Harvest Time." The true effect of this can only be judged on perusal of the score, but we may say that it is full of earnest feeling, and boasts a good deal of character, especially the section marked *In modo d'un Canto religioso*. Nothing in the work, perhaps, is more in the composer's individual style. A solo for *Boaz*, "How excellent is Thy loving-kindness"—led up to by an exordium founded on the Harvest motive—gives the tenor vocalist a good opportunity for the effect open to legitimate singing. It is relieved by a choral response, "He will love thee and bless thee," having the plain, solid, substantial features of which, as we have already seen, Mr. Cowen knows at once the secret and the value. The Elder's brief address, "Thus saith the Lord," follows, preceding an important series of choruses. First of all, the Reapers sing, "Now shall the virgin rejoice," &c., as the Gleaners dance; the vocal music, of course, being an accompaniment to the dance measure as played by the orchestra. In work of this kind, Mr. Cowen is peculiarly happy, having a perfect

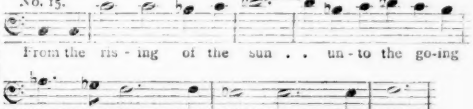
command of grace and piquancy. Here, at any rate, he has invented themes and orchestral effects in the highest degree characteristic, but without overstepping the limits imposed by an oratorio. The dance of Gleaners is followed by a dance of Reapers, to which the women sing an accompaniment, using words, beginning "Corn shall make the young men cheerful." Again we have character, piquancy, and charm—

No. 14.



Presently the two dances are cleverly combined with excellent effect, and treated thus with full development. In the next number, Mr. Cowen makes his greatest, and, we venture to think, most successful choral effort. Opening with solemn and pathetic strains on the words, "The Lord said: I will send a famine," he passes to a jubilant outburst, "We will praise Thee, O Lord," of considerable length and sustained force and animation. This is the composer's "Thanks be to God," and one not unworthy of association with Mendelssohn's masterpiece. It is in the usual form, the episode being one of peculiar grandeur. One might almost infer this from the theme, as given out for imitation by the basses—

No. 15.



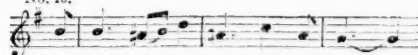
From the ris - ing of the sun . . . un-to the go-ing

down there-of the Lord's Name be praised.

The whole is worked out at much length and with increasing power right up to the climax, whence the music rapidly subsides, fading away as the people depart, and *Boaz* lies down to sleep. As *Ruth* enters, the orchestra plays the melody of her solo, "Intreat me not to leave thee," which leads to an earnest prayer, "My Father, Thou art the Guide of my youth." It is brief, but full of significance and appropriateness to the situation. The music of the ensuing dialogue and duet, "Happy am I," shows no falling off from this level.

The final scene is wisely not prolonged, the story having reached its highest point of interest, and nothing remaining but a consummation which everybody foresees. *Boaz*, preceded by his theme, as usual, announces his "purchase" of *Ruth*, and the assembled people respond with words of good will, set to plain and massive strains. Then follows an *ensemble*, in which all the characters and the chorus take part, *Ruth* leading off with a solo—

No. 16.



The Lord is my strength and my shield..

after her coming *Naomi* with an independent melody, "I have been young and now am old." *Boaz* next takes up the tale, "The meek shall inherit the earth," and then the subjects are variously employed in combination till the entrance of the chorus, headed by the Elder, who leads a quasi-ecclesiastical Benediction—

No. 17.



The Lord bless you and keep you..

In the end all the solos are joined with the chorus, so continuing to the close in solemn and stately fashion. The Elder's prophecy, "Behold new things do I declare," shows that Mr. Cowen still has ample resources left, especially of fancy, for the creation of new and interesting ideas—a fact to which the final chorus, "O generation, see ye the words of the Lord," bears even more emphatic testimony, the peroration being as animated, vigorous, and effective as any part of the work.

We have now given not only a description, but a record of first impressions which warrant in congratulating the Worcester Festival upon a noble addition to its programme, and English art upon an oratorio of which English amateurs should be proud.

### VICTORIAN MUSIC.

(Concluded from page 398.)

In previous notices of Victorian music we sought to draw a contrast between the condition of the art at the present time and when the Queen came to the throne. We also indicated the more prominent agencies by which the changes observed were brought about. There now remains to dwell for a little upon matters of at least equal importance, connected with the fluctuations—or progressive stages, if the reader like it better—which have marked the condition of public taste and, to a large extent, determined the course and character of music during the period under notice.

At the outset of this consideration we should make present to the reader's mind certain facts which distinguish the art of music from its kindred. May we put the case thus broadly: The past of other arts remains and mingles on equal terms with the present; the past of music is dead, and there is only the present. This, of course, is a rough generalisation, not to be accepted as of microscopic fidelity to the actual circumstances, but on the whole it expresses a truth. The poetry of generations long gone by is the poetry of to-day—often more esteemed than that of contemporary genius—and exerts amongst us an active force, influencing the minds of men, shaping their thoughts and even their expressions. So with sculpture, as to its kind and in its degree. The masterpieces of the ancient world are those before which men now living bow in admiration, and by which they determine their standard of perfection. Architecture may, on its part, be said to have no past, since the energies of the present are devoted to labour upon old models. Of all the arts, painting comes nearest to music as viewed from the standpoint we have now taken up. But while its progress has been marked by the rise and fall of schools, and by many changes of faith and practice, the measure of this phenomenon cannot be compared with that observable in connection with music, nor is the attitude of the public the same. The great pictures of all ages and styles have a place in common esteem with those which meet the latest development of taste, and are equally honoured as works of genius. Music stands alone, not only in the rapidity with which the fashion of it changes, but in that the fashion of yesterday is as much disregarded to-day as is a past shape in bonnets or mantles. By some minds, of course, change is less favourably received than by others. In certain cases a constitutional objection to quit the old lines comes into operation; or there may, in special cases, be powerful reasons founded upon artistic considerations. Hence we have, at any given time, a multitude of preferences, the assertion of which leads to clashing and contest.

But amateurs who are most conservative are themselves moving. They stand where stood the "radical reformers" of a century ago, and they ignore the music of two centuries ago with as much resolution and completeness as do their antagonists of to-day. The "dead past" of music begins where the retrospective sympathies of conservative minds end, and that fatal limit is ever advancing, enclosing more and more of the domain of bye-gone art, and consigning it to darkness and oblivion. We do not here enquire into the reason of a condition from which other arts are free, though the question is most interesting and attractive. Nor will we assume that it is a necessary and unavoidable condition. A time may come when a more perfected and universal taste than has existed hitherto shall comprehend the good of all ages; meanwhile we must take matters as we find them, and no survey of the last fifty years can boast of even elementary completeness while it ignores the changes of musical fashion.

With regard to orchestral music, the higher tastes of English amateurs were devoted to the classical masters for many years after the Queen came to the throne. A glance at the Philharmonic and other programmes of the day show this with striking completeness, and it is a spectacle that gives no occasion for wonder. Music-lovers were then almost within the shadow cast by the great German composers as they receded from earth. Beethoven and Weber had died but yesterday, so to speak, Haydn was a personal recollection to many living men, and Mozart belonged to the generation immediately past. This marvellous constellation of genius might well have been enough for those who saw its pristine splendour, and first comprehended its significance. Vainly would any contemporary musician, however great, have striven against the influence of the mighty dead, had he dared to set up a musical way of his own. There was only one course open—to follow on the classical lines with such individual peculiarities as might give distinctiveness and piquancy. This course Spohr, Mendelssohn, and Schumann adopted with greater or less fidelity, so bringing up the rear of the masters of whose company they were worthy.

The first contemporary that exercised a powerful influence upon Victorian taste in music was Spohr. Circumstances in a measure favoured the rise of this master. The age naturally rejoiced in one who had a claim to be considered great, and accounted a legitimate successor of heroes not long passed away. Moreover, Spohr had no serious rival between Beethoven's death and the advent of Mendelssohn. In orchestral music, as in that of oratorio and the chamber, there was none to dispute his pre-eminence. But his English success was due to the fact that, while closely adhering to classic forms and principles, he had characteristics of a new and fascinating kind. His music offended no prejudices, and puzzled none of its hearers. Beautifully clear in its meaning and familiar in its main constructive lines, it allowed free play to a wealth of tender and touching melody, coupled with a richness and elaboration of harmony such as had never before challenged admiration. We of the present day are acquainted with Spohr's defects. We rightly estimate his cloying sweetness, his abundant mannerisms, and the comparative absence from his music of strong elements. But then we are in the position of a man who has long lived with a beautiful and somewhat insipid woman. The beauty has become familiar, while, *pari passu*, there has been increasing perception of the insipidity. Fifty years ago the charm of Spohr was fresh, and England fell madly in love with him, doting upon his melodies and rolling his ornate harmony, like a sweet



morsel, under the tongue. This was the honeymoon of composer and public, and the glamour of it, like that of so many other *lunes de miel*, did not last.

We may doubt whether Spohr's pre-eminence would have endured even if a younger and nobler rival had not appeared on the scene. His music is hardly adapted for constant wear, and its delicate, finely elaborated structure scarcely accords with the indisputable preference of English taste for something bolder, firmer, simpler, stronger. The nation that has made a god of Handel, is not likely to depose him in favour of Spohr. But, however this may be, it is right to congratulate ourselves upon the fact that the Cassel master was himself deposed. His music, so luscious and beautiful, has its place among the sweets of the art—to be partaken of sparingly and at intervals, rather than to be a staple article of food. Enjoyed often, it would bring on indigestion. Happily the star of Mendelssohn arose, and as it soared to the zenith, that of the older master sank, leaving behind nothing that can be pointed out as a permanent influence. Spohr has now no following amongst composers, and nobody thinks of writing in his style, as many do in the style of Mendelssohn, Schumann, Brahms, Wagner, and others who are exemplars with a following.

If the Spohr fever raged severely for a time, what shall be said of that communicated by the genius of Mendelssohn? who, had nature expressly made of him a musician to captivate England, would have been no other than he was. Save, perhaps, the advent of Handel amongst us, no more important event than the rise of Mendelssohn ever occurred in the history of English music. It certainly is the chief incident in the record of music Victorian, which has largely derived its character from Mendelssohnian impulse and precedent, just as public taste has been affected in an immense degree by the same influence. It is sometimes urged that English worship of the fascinating Felix has been a curse rather than a blessing, because it has barred the acceptance in this country of newer and more progressive composers. According to those who so contend, England would now, but for Mendelssohn, be far ahead of the point she has reached. Their argument amounts to a partial begging of the question. It implies that had England not taken so ardently to the composer of the Scotch Symphony and the "Hebrides" Overture, she would have surrendered herself to the "newer and more progressive" men. That may, or may not, have been the case. There is no proof either way, and, in the nature of things, there cannot be. Moreover, it is by no means allowed on all hands that the musicians in whose path Mendelssohn has stood are better adapted than he to repay popular appreciation by promoting the cause of true art. At the same time, we are prepared cheerfully to grant that the exclusive cult of one composer, or one school of composers, amounts to a national misfortune. It resembles breeding "in and in." The result is deterioration. With regard to England and Mendelssohn, however, there never was cause to fear such a disaster, for the simple reason that, while the favourite undoubtedly left scant room for new comers, he did not expel the older masters. Handel, Haydn, Mozart, and Beethoven were not less worshipped because the people had found a fresh idol, and only the contemporary Spohr, who had reigned but a little while, can be said to have suffered. On the whole, there is cause for rejoicing rather than mourning in that our country, at the very moment when she awoke to musical life, gave herself up heart and soul to strains so pure and beautiful, at the same time so masterful and invigorating, as those of Mendelssohn.

It may be asked what there was in Mendelssohn's work to secure favour so general and prolonged at the hands of the English! The question hardly admits of an exhaustive answer, coming, as it does, within the region of taste, which is as much beyond explanation as outside dispute. Individuals very often cannot account to themselves for the ties that bind them to persons and things, to forms of thought, sentiment, and expression. They are equally unable to show clear cause for feelings of repulsion.

I do not like thee, Doctor Fell;  
The reason why I cannot tell;  
But this, in sooth, I know full well,—  
I do not like thee, Doctor Fell.

As with one person, so with a community or a nation. Mysterious sympathies come into action, excited by the adaptation of supply to, sometimes, half conscious or wholly unconscious need, and such a condition is then set up as that which we contemplate when looking at Mendelssohn's relations to England. But the cause of those relations is not entirely obscure. Mendelssohn, like Spohr, thoroughly understood that the mission of art is to gratify by producing and exhibiting the beautiful, and that it is most completely discharged when the beauty is made most intelligible. Like his predecessor, therefore, Mendelssohn exerted himself to charm by clearness of construction, by elegant and moving themes, by wealth of harmony and richness—not gaudiness—of colour. When a composer does this, with the support of adequate talent, he pleases as assuredly as that light accompanies sunrise. But Mendelssohn had a peculiar advantage over Spohr when bidding for English approval. We find it in the greater solidity of his style, especially as regards religious music, and the no less marked simplicity and spontaneity of his lighter works. English amateurs recognised in "St. Paul," "Elijah," the Psalms, &c., a legitimate development from the Handelian oratorio of the last century. This was enough for them; and if Mendelssohn had written nothing else he would still have won amongst us a position of supremacy.

Not often does a nation yield itself to the domination of a single artist so completely as did England to the might of Mendelssohn. For twenty years from about 1840 the composer was the most vital of the musical forces operating amongst us. The older masters were cultivated as before, and newer aspirants for fame were not wholly neglected by superior persons, but the people at large were Mendelssohnian first and anything else afterwards. Our own composers acted, in many cases, but as more or less distant and faint echoes of the oracle. They seemed unable to write in any other style. Indeed, Mendelssohn was music and music was Mendelssohn in all that concerned or was associated with contemporary art. We say again that here is cause for congratulation rather than regret. The popular composer came at a most critical time, and held the nation fast to true art just when ill-regulated and newly-excited impulses might have precipitated it anywhere but in the right direction.

Of course it was not desirable that this state of things should continue. It served a useful purpose, and then made way for new circumstances which gave greater liberty, but not, we desire to think, in excess of judgment wherewith to use it well. What originated the new circumstances in question? Undoubtedly the invasion of England by composers of the romantic school, between whom and the classicists there were connecting-links that served, and are even now serving, to lessen the shock of a change which promises, in its ultimate issues, to be of a very radical nature. Romanticism, it is important to observe, did not obtrude upon classicism

as a new creation. It is really a development from it—a development artificially strained to extravagance, in many cases, no doubt, but still having its roots where we have placed them. The first great romanticist was Beethoven, beyond whom, within the bounds of legitimate art, none of his successors have gone. Schubert, also, was a romanticist; so was Weber; so, in some respects, were Spohr and Mendelssohn; so, beyond all question, was Schumann. The difference between these masters and the romanticists *par excellence* is that they subordinated fancy and expression to the established rules of art, while their successors give both unrestricted play. But having the root of the matter in common, the second school could follow the first without, to use an intelligible figure, change of carriage. At most, the transfer involved only a case of switching from one line of rails to another—an operation which sleepy passengers were not likely even to notice. Whatever the facts on this point, there can be no doubt at all that the last fifteen years of Queen Victoria's fifty have witnessed a gradual change in public taste, tending to the popularisation among us of music which, if less artistic than the classics, as some say, is perhaps more in accord with the spirit and feeling of the age. The change has not been violent, and we mistake the English character if it will ever be permitted to become revolutionary. We are a slow moving people, and our inborn conservatism is a guarantee that we shall never cease to cherish what of good the past has handed down. So much the better for us in all respects, but especially as regards music, since we, with our national caution and practical instincts shall succeed, if any people ever do, in fairly adjusting the claims of art and of the feeling that the music of an age should be an exact expression of its emotional characteristics. This consummation is clearly indicated in the works of the new English school as represented by men like Mackenzie, Cowen, Stanford, Parry, and others. The sympathy of those composers with modern developments cannot be mistaken, since, in the "hot youth" of some of them it found almost ill-regulated expression; but their mature works—those which are really determinative of character—show a happy alliance between purely artistic considerations and others which have to do with the mere excitement and gratification of sense and sensibility. So long as we can preserve that alliance in English music, we shall keep our art in touch with the illustrious past, and guard it from excesses such as have, in the case of less solid and look-before-you-leap peoples, given occasion for regret and even shame.

No reasonable man will deny that music, intimately allied as it is with the inner life of individuals and communities, should take its character from the mental and emotional peculiarities of the age. Only thus, indeed, can it have true vitality, and propagate its kind. We may—and if our minds be unprejudiced, we must—admire the excellence of the past; that above all which, by force of genius, rises superior to the influence of fashion, and is unaffected by change in musical manners and customs. Nevertheless, our principal concern is with the music of our own time. That belongs to us in a special sense; we are its custodians, and responsible to those who shall come after us for handing it down unimpaired by lack of judgment or want of firmness in insisting upon an ordered art, not a chaos of sound. Our accountability at the present time is certainly very great. We are living in days when it may be said with all possible emphasis: "The old order changeth, giving place to new."

Under the influence of amazing developments, even the public mind and feeling are undergoing transformation, becoming more alert, vivacious, sensitive; demanding stronger excitement and plenty of it. We have, in short, entered upon a period of nervous energy, that threatens to become excessive and set up disease. By this our music is naturally affected in the first place and in the strongest degree, but it would be a grave reproach to the Victorian age were we to permit an unrestrained licence. Though the arts are our servants, who minister to our pleasures, they have their rights as well as their duties; and one right is immunity from violence done to principles which all ages have respected, and the continuous wisdom of generations has approved. We are not disquieted, as far as England is concerned, on this matter, but look forward with assurance that what remains of Victorian music will illustrate the order defined by Johnson as "the child of Beauty and Wisdom."

## A FORGOTTEN BOOK.

### II.

(Continued from page 396.)

THE schism which raged in the musical world in the seasons of 1791-2 was healed in the following year, and a union of parties being effected, the Haymarket Theatre was re-opened with the best company available in England. Of the tenor Kelly, from Drury Lane, the author writes that he was a good musician, but in spite of his long residence in Italy, "he retained or regained much of the English vulgarity of manner." Madame Mara, already declining in voice and favour, actually condescended to sing as *Polly Peachum*, in the "Beggars' Opera," at Covent Garden. Her subsequent history was disastrous: for "in the maturity of charms which had never been great," she eloped from a drunken husband with a young flautist, lived for several years in Russia, and re-appeared in England at fully seventy years of age to give a benefit Concert, at which her tones were compared to those of a penny trumpet. "We are now come," says Lord Mount Edgcumbe, "to an interesting period in operatical history, the arrival of Banti, whom I must ever consider as far the most delightful singer I ever heard." Banti—to whom, by the way, Mr. Shorthouse makes allusion in his tale "The Little Schoolmaster Mark"—was, like Grisi, never a good musician, but her instinct stood her in unflinching stead. Her voice, according to the author, was a rich *voce di petto*\* of singularly uniform beauty throughout, and her acting, always excellent, rose on occasion to heights of remarkable power. She made her *début* in Bianchi's "Semiramide," or "La Vendetta di Nino," introducing into her part "a fine air by Guglielmi from the Oratorio of 'Deborah,' with violin obbligato. . . . No opera ever had greater success, or a longer run, than this." In a subsequent season—that of 1800—she performed for her benefit an opera by Lord Mount Edgcumbe, "Zenobia," set to Metastasio's drama, "and gave to the music an effect which its own merits could never have produced in other hands." The "first man's" part was allotted to Roselli, a male soprano, but was taken by Benelli, a tenor. "After this year," adds the author, "Roselli sang no more, nor had we ever another soprano at the opera." This statement is not quite correct, for after a lapse of just twenty-five years, Velluti made his appearance in Meyerbeer's "Il Crociato in Egitto." A new generation had grown up, however, to whom this kind of voice was un-

\* It is to be observed that Lord Mount Edgcumbe uses the phrase *voce di petto*, *voce di testa* of a voice as a whole, not of a particular register of the voice.

familiar, and the feeling was so strong against the revival that unusual precautions had to be taken. Managers then realised that it was highly impolitic to combat a prejudice founded upon a natural and healthy basis, and this time the male soprano disappeared for ever from the operatic boards. The list of operas in Banti's repertory is given in the article in Grove's Dictionary, the writer of which, by the way, has embodied a great deal of Lord Mount Edgumbe's remarks *totidem verbis*, without the use of quotation marks. Lord Mount Edgumbe never wearied of hearing Banti, but the public apparently did, and the manager accordingly let Banti depart in 1802. Before her departure she sang at her own benefit with Mrs. Billington, the new star, in Portogallo's "Merope," conceding the leading rôle to her rival. "The curiosity to hear these two celebrated singers together was so great that the theatre overflowed, and even ladies were obliged to sit on the stage for want of other places." In the summer and autumn of 1802 the author of these "Reminiscences" took a short tour on the Continent. At Stuttgart he heard a charming opera by Weigl, "L'Amor Marinaro," in which the first woman appears in male attire. He adds, "I endeavoured a year or two ago to get this opera performed here, but could not succeed, though it was acknowledged to be likely to please. The *travestissement* of the first woman was, I believe, the chief obstacle." In connection with his stay in Paris he observes: "Of French music the less that is said the better . . . the *grand opéra* was in no respect improved; that human ears can bear it is marvellous."

Mrs. Billington, *née* Weichsel, had the advantage over her rival and predecessor Banti of being a thorough musician, coming as she did of a musical stock on both sides. "Her voice, though sweet and flexible," says Lord Mount Edgumbe, "was not of that full nature which formed the charm of Banti's, but was rather a *voce di testa*, and in its very high tones resembled a flute or flageolet." Excelling in the execution of florid passages, Mrs. Billington lacked pathos of expression, and was an indifferent actress. The writer confesses that he only began to appreciate her great merits from the very circumstance which rather lowered her popularity—namely, the arrival of Grassini. Of their relative merits he remarks, with great point:—"As every one has eyes, and but few musical ears, the superior beauty was the most generally admired, and no doubt the deaf would have been charmed with Grassini, while the blind must have been delighted with Mrs. Billington." They appeared alternately for two years, during which Braham, lately returned from Italy, now first began to challenge public notice as a leading operatic tenor. On Braham Lord Mount Edgumbe has a great deal to say, and says it well. He praises the quality of his voice, his knowledge of music, &c., and after remarking that it is certain he *can* sing well, regrets that he should do otherwise, quitting "the natural register of his voice by raising it to an unpleasant falsetto, or forcing it by too violent exertion . . . departing from good style and taste, which he knows as well as any man, to adopt, at some times, the over-florid and frittered Italian manner; at others, falling into the coarseness and vulgarity of the English." To revert to Mrs. Billington, it is interesting to encounter, amid the list of operas in which she excelled, Mozart's "Clemenza di Tito," the first of his works for the stage ever acted in this country. After three years of divided reign, Mrs. Billington and Grassini both retired, the former in the plenitude of her power, the latter with impaired resources and diminished popularity. Both were replaced by "the great, the far-famed Catalani,"

who for many years reigned alone. The bulk of Lord Mount Edgumbe's criticisms upon her gifts and abuse of them will be found in the article "Catalani," in Grove's Dictionary. One passage not quoted there is worthy of note, in which, after censuring the "fantastical excess" of her embellishments in *ad libitum* passages, he goes on—"She is fond of singing variations on some known simple air, and latterly has pushed this taste to the very height of absurdity by singing, even without words, variations composed for the fiddle. *This is absolute nonsense, a lamentable misapplication of that finest of instruments, the human voice, and of the delightful faculty of song.*" We have underlined these last words as exactly indicating the standpoint of the writer—one which cannot be said to be that of all modern musicians. For it can hardly be gainsaid that the tide of music is setting irresistibly in an anti-vocal direction. The art of vocalisation, the *bel canto*, is well nigh dead. There is neither a sufficient demand for nor interest in florid music to make it worth the while of singers to cultivate it. It has come to this then, that the vocalists worth the name, now before the public, may roughly be divided into, firstly, the useful class of those whose physique, intelligence, and dramatic aptitude enable them to co-operate with an orchestra; and, secondly, that small band of singers to whose ranks few if any recruits are added, who still maintain the traditions of the *cantabile* and *legato* style, conscious—some of them by actual experience—that any excursion on their part into the Wagnerian arena must inevitably be attended by a loss of that delicacy and finish which is their especial charm. Of the few surviving representatives of the *bel canto*, Mesdames Patti, Lucca, and Trebelli have been practically total abstainers from Wagner, and the way in which they have all of them retained their powers has probably not suffered from this abstinence. In this connection, however, it may be admissible to offer a reassuring word about the decadence of great voices. A similar cry was raised—by Lord Mount Edgumbe himself, amongst others—in the period which immediately preceded the palmy days of the greatest operatic quartet the world has probably ever known. Between the years 1805 and 1825, with one or two exceptions, there was a complete dearth of great singers, and then came Pasta, Malibran, Grisi, Rubini, Mario, Lablache, Alboni. Such a galaxy of vocal talent the world has never known before or since. Turning again to Catalani we are glad of the opportunity of transcribing the following amusing paragraph:—

"Whenever I hear such an outrageous display of execution, either vocal or instrumental, I never fail to recollect and cordially join in the opinion of a late noble statesman, more famous for his wit than for love of music, who, hearing a remark on the extreme difficulty of some performance, observed that he wished it was impossible." Lord Mount Edgumbe adds, in a note, that the same noble lord "being asked why he did not subscribe to the Ancient Concerts, and it being urged as a reason for it that his brother, the Bishop of W—, did, 'Oh!' replied his lordship, 'if I was as deaf as my brother I would subscribe too.'"

Catalani was not only successful in serious opera, but achieved distinction in the *opera buffa* as well. "Though the outline of her features is decidedly tragic (almost Siddonian), yet she can relax them into the most charming smile, and assume the character not merely of gaiety, but even of *niaiserie* and of arch simplicity. . . . With all her faults, therefore (and no great singer ever had so many), she must be reckoned a very fine performer; and if the natural powers with which she is so highly gifted were guided by sound taste and judgment, she might have been



a perfect one." Catalani's intolerance of rivalry and perpetually enhanced terms wore out the patience and exhausted the purse of English managers, and she quitted England in 1813, since when she "found it more agreeable to her taste, and probably more advantageous to her interest, to travel throughout nearly the whole of Europe, giving Concerts, at which she is generally the only vocal performer. She has made one such visit to England [in 1824] and may make more, as she retains a partiality for this country, where she has been more extravagantly admired and paid than in any other."

In the supplement to these "Reminiscences," published in 1834, Lord Mount Edgumbe cannot resist seizing the opportunity of taking his "last leave" of Catalani, who, after fulfilling a festival engagement at York, in the summer of 1828, traversed the whole island, and came to stay at Plymouth with the Earl of Northesk, then Port Admiral, at whose house the author met her in private, and heard her at one public Concert, for the first time since 1813. Her voice was still wonderfully fresh, and though diminished in compass had gained in expression. In particular, he was delighted with her singing of "Rule, Britannia"—which used to throw sailors into transports of enthusiasm—"which last I always thought she sang better than anybody." "The last notes," he adds, "I ever heard from her were in my own house, accompanying herself on the pianoforte, in some beautiful little Italian canzonets. . . . I have since heard of her from Florence, near which town she resides, and I hope will long do so in health and happiness." On Catalani's departure, in 1813, "a new æra began in our opera." At this point, however, he retraces his steps in order to relate what had taken place in the realm of comic opera. Morichelli and Bolla were the two principal performers in the years 1792-1800, the latter of whom, in her benefit, introduced the innovation of *speaking* the dialogue in prose, without recitative, "which had not a bad effect." Storace was often called in, likewise Mrs. Billington, who, when she performed with Naldi, an excellent actor and musician in the "Fanatico per la Musica," "took the opportunity of displaying her talents as an instrumental performer, by accompanying herself on the pianoforte."

Lord Mount Edgumbe winds up this section with a survey of the last two periods, and a comparison of the five great female singers comprised therein. Mara and Mrs. Billington belonged to one class, and resembled each other closely. Both were good musicians, with sweet agile voices, excelling in the *bravura* style. "But neither was an Italian, and consequently both were deficient in recitative; neither had much feeling, both were deficient in theatrical talents, therefore they were more calculated to give pleasure in the concert room than on the stage. . . . The other three, on the contrary, had great dramatic talents. . . . They were all likewise but indifferently skilled in music, supplying by genius what they wanted in science. . . . Their distinctive differences, I should say, were these: Grassini was all grace, Catalani all fire, Banti all feeling; and, by a singular coincidence, forming almost exact counterparts of the three great singers before compared together, the first may be said to have borne a strong resemblance in her style to Rubinelli, the second to Marchesi, and the third to have united in a high degree all the varied excellence of Pacchierotti." The "new æra," which began with the departure of Catalani, was, in the opinion of the author, marked by a great deterioration in the style of operatic composition and a corresponding decadence in the art of singing, and a falling off in the

supply of good voices. The distinction between serious and comic operas was nearly broken down, while "the separation of singers for them" was entirely at an end. A mongrel compromise arose called *semi-seria*. "The dialogue, which used to be carried on in recitative is now cut up . . . into *fezzi concertati* or long singing conversations, which present a tedious succession of unconnected everchanging motives, having nothing to do with each other; and if a satisfactory air is for a moment introduced which the ear would like to dwell upon, to hear modulated, varied, and again returned to, it is broken off before it is well understood or sufficiently heard, by a sudden transition into a totally different melody, time, and key." One might almost imagine that this was a straitlaced modern Kapellmeister falling foul of Wagner, whereas it is Rossini whose vicious innovations excite the strictures of the "old amateur." "Single songs," he continues, "are almost exploded, for which one good reason may be given, that there are few singers capable of singing them. . . . The acknowledged decline of singing in general (which the Italians themselves are obliged to confess) has no doubt in a great measure occasioned this change. . . . The generality of voices are basses which, for want of better, are thrust up into the first characters. . . . and take the lead in operas with almost as much propriety as if the double bass were to do so in the orchestra. . . . Composers therefore having few good voices, and few good singers to write for, have been obliged to adapt their compositions to the abilities of those who are to perform them." This is perfectly true, we may add, parenthetically, of Mozart, who generally wrote his songs last, with special regard to his cast; and the fact that the principal male character in two of Mozart's operas—*Count Almaviva* and *Don Giovanni*—were written for a *basso cantante*, as it was then called, is an effective confirmation of the passage quoted above. "Songs have disappeared, and interminable quartettos, quintettos, and sestetos fill their place. . . . Every opera is filled with such pieces, which, in fact, are so many *Finales*. These, after wearying the attention for a longer time than half-a-dozen old songs, generally conclude by a noisy crash of voices and instruments, in which the harmony is frequently distracted, *each personage engaged in the scene having, perhaps, to express a different passion* [The italics are ours. Lord Mount Edgumbe here forestalls the scathing criticism of this anomaly delivered by Berlioz], and the whole vocal part almost overpowered by so loud and busy an accompaniment that the voices themselves are nearly lost. It is really distressing to hear the leading voice strained almost to cracking in order to be audible over a full chorus and full orchestra, strengthened often by trumpets, trombones, kettledrums, and all the noisiest instruments." In this sort of composition, he goes on, good lungs are more useful than quality or style. "Very good singers, therefore, are scarcely necessary, and it must be confessed that though there are now none so good, neither are there many [?] any] so bad as I remember in the inferior characters. In these levelling days, equalisation has extended itself to the stage and musical profession; and a kind of mediocrity of talent prevails which, if it did not occasion the invention of these melo-dramatic pieces, is, at least, very favourable to their execution." We make no excuse for transcribing the foregoing remarks almost *in extenso*. They are not only interesting and instructive as forestalling the strictures passed on more recent innovators, but, in so far as singing is concerned, they are decidedly encouraging. Who knows but that we, too, may be on the eve of an amazing revival of vocal excellence—



a melodic reaction provoked by the excesses of over-elaborate orchestration?

It was against Rossini, then in the zenith of his fame as a composer, that Lord Mount Edgumbe's criticism was primarily directed. He allows him genius and invention, but not good taste, charging him, further, with constant plagiarism from himself, a weakness for noisy instrumentation, and inability to compose music appropriate to strong situations. He proceeds: "I have often heard it seriously remarked that his operas sound best when performed without the voices [what some Philistines say now-a-days of Wagner]. Strange praise for *vocal* music, which I have considered as the finest vehicle for feeling and for passion, and as giving greater expression to words than can otherwise be conveyed; therefore when it is really good they must be inseparably united. At the same time, I must allow there is truth in the remark, for Rossini gives so much importance to the orchestra, and so labours his accompaniments, that the vocal part is really often the least prominent, and overwhelmed, not supported." The latitude which was allowed to great singers by the Italian composers of the last century is illustrated in the following most interesting note: "Many songs of the old masters would be very indifferently sung by modern performers, not on account of their difficulty, but their apparent facility. Composers, when writing for a first-rate singer, noted down merely a simple *lema*, with the slightest possible accompaniment, which, if sung as written, would be cold, bald, and insipid. It was left to the singer to fill up the outline, to give it the light and shade, and all its grace and expression; which requires not only a thorough knowledge of music, but the greatest taste and judgment. No one ever worked on such a canvas like Pacchierotti." What a curious inversion of the *roles* of creator and interpreter is involved in this practice, which led inevitably to those "outrageous displays of vocal execution" which the writer elsewhere so effectively denounces!

Mozart was the only writer of opera who at this period could get a hearing beside Rossini. Of him Lord Mount Edgumbe speaks in terms of the highest praise. "His genius was not only original, it was inexhaustible; his productions are full of diversity, and all possessed of intrinsic merit. The frippery and meretricious style of modern music is to the ear like tinsel to the eye . . . but it will be transitory and speedily lost in the fluctuations of taste . . . while the name of Mozart, with those of his two great countrymen—Handel and Haydn—will live for ever, and his compositions, like theirs, descend as sterling gold to posterity."

Of the operatic singers who appeared in the following seasons, Ronzi de Begnis, a handsome woman with a sweet flexible voice, who excelled in *buffa* parts, and Camporese, were the only two *prime donne* of talent. Ronzi, as she was familiarly called, was a great favourite by reason of her good looks and genial ways. Camporese had talent of a much higher order, so much so that, writing in April, 1823, Lord Mount Edgumbe declares her to be much the best singer of her time, and "the only one that has ever at all brought back to my recollection, or in any degree resembled her to whom I shall always think every other must yield, the unique, the incomparable Banti." This, it should be remembered, however, was written before he had heard Pasta or Malibran. The succeeding section, No. 8, is devoted to an account of English music, which shows that his predilection for the old Italian masters by no means blinded him to the undoubted merits of native compositions. He gives the preference to our Cathedral music as an aid to devotion over that of

Italy, and declares "our glees, our only national music," to be unexcelled in their way. Of English female singers he remembers in particular Mrs. Sheridan and Mrs. Bates, who, as Miss Linley and Miss Harrop, were at the head of their profession, and quitted it at the height of their fame. "Mrs. Sheridan to an angelic face (Reynolds painted her as St. Cecilia) added an angelic voice," which, "combined with her touching expression, produced an effect almost heavenly." Mrs. Bates had been a pupil of Sacchini, and would, doubtless, have been famous in the Italian style but that her talents were diverted into the Handelian groove by her husband, a learned musician and fine organist, the man who first "imagined and arranged" the Handel Festivals in the Abbey. Mrs. Billington, he adds, was the only other singer who could be compared with them, and such a comparison would not be fair, as she must be reckoned in school and style as an Italian rather than an English singer. The postscript, which closes the first edition of these reminiscences, is interesting from the fact that it alludes briefly to the proceedings of the opera season of 1824, and the success of Pasta, "now become a delightful performer, a finished singer, and excellent actress."

(To be continued.)

## THE GREAT COMPOSERS

By JOSEPH BENNETT.

No. XXII.—GRÉTRY (concluded from page 401).

THE closing years of Grétry's life were brightened by many marks of appreciation, but none, it may be, gave him more real pleasure than the act of his fellow citizens of Liège in naming after him one of the public places of their city. Some of Grétry's letters in connection with this event have been published, and are worthy of record as showing the sweet unaffected nature of the man, his sincere gratitude for kindness, and, above all, a humility which cannot be mistaken for an assumed virtue. The first letter, dated December 10, 1810, is addressed to a notary of Liège, and runs thus:—

"I have three times lately received the *Gazette de Liège*; you or M. Hencart have sent me them, I doubt not, and, to increase my gratitude towards both, you have done so anonymously. I have only just learned of your exertions with the authorities of Liège to secure the success of the project concerning the place which bears my name, and will make my memory imperishable in the city where I was born, and where I desire that, one day, my heart may rest."

In the same month Grétry's friend desired him to visit his native city. The composer replied:—

"You do not cease to concern yourself about me, and this moves me even to tears. . . . You wish me to go to Liège for February 11, 1811; Oh! my friend, I can assure you that it would be impossible for me to endure either the journey or the ceremony which touches me so closely. Every time I expose myself to cold I spit blood: see to what thirty-five represented operas, coming out of my poor head, have reduced me! Now, in my good town, surrounded by you all, joy would suffocate me, and you do not wish me to die yet."

The new Place Grétry was not opened till June 3, 1811, when an imposing ceremony took place. A full and particular account of these may be found in the local journals of the day, one of which declares that "At six o'clock in the evening all the inhabitants of Liège were gathered in the Outre-Meuse quarter, where Grétry was born, where is the public place bearing his name, and where he received the glorious

homage of his country." A large platform had been erected in the square; orchestra, chorus, artists, amateurs, officials, had a place on this elevation, and the proceedings began with the Overture to "Panurge." After certain official documents had been read, the quartet from "Lucile" was sung to words specially written, and followed by a speech from the Mayor, who said:—

"We celebrate to-day a family *fête*: to-day the country honours herself in honouring one of her children; to-day we solemnly inaugurate the Place Grétry: what Liégeoise does not mention the name of Grétry with tender sentiment, and does not claim him as a compatriot with noble pride? You, inhabitants of a quarter famous for its courage, worthy of respect for its misfortunes, honourable for its active industry . . . you who, by the side of your cradles, have seen the cradle of Grétry: dwellers in the Quarter Outre-Meuse, you are proud of that name, you are happy in its glory. Ah! what name more celebrated in the world of art? and in the paths of glory, what renown more beautiful? His genius has charmed the world; his lyre has sung of gods, heroes, sublime and generous actions: 'Silvain,' 'Lucile,' 'Zémire,' 'Colinette,' and 'Le Tableau Parlant'—all his works—do they not receive the tribute of the heart, of talent, and of virtue? Wherefore Liège discharges a sacred debt when she inaugurates this public place and decorates it in the name of Grétry. Grétry, your immortal works have gained all suffrages; your *fête*, a civic *fête*, has united all hearts."

After this effort of oratory came more special music; the proceedings ending with the Overture to "La Caravane" and the March in "Panurge."

Satisfactory as was this unusual tribute to the worth of a composer, much more real value belongs to the extraordinary reaction in favour of Grétry's music which distinguished the year 1811. It has already been shown that the rise in Paris of Méhul, and other musicians, whose style was more energetic and noisy than that of the older master, put Grétry's works somewhat in the shade. After a time public taste returned to its old love, and, in January, 1811, began a remarkable series of revivals, which ran its course amid general applause. Among the operas reproduced were "Zémire et Azor," "La Caravane," "Les Evénements Imprévus," "Richard Cœur de Lion," "Colinette à la Cour," "Anacréon," and "Raoul Barbe-Bleue." Regarding this resurrection a critic of the period wrote:—

"The public, a little satiated with roulades . . . seemed transported with this altogether new melody (dating from 1775), so theatrical, expressive, and ingenious. It is in vain that fashionable musicians and singers have for long conspired to stifle this kind of music, this taste for natural, true, and varied song; it is in vain that they force themselves to substitute for these lively and animated accents I know not what insipid prattling, I know not what tiresome and monotonous twittering, in which one succeeds by means of artifice, without warmth, talent, or resources. The music of the 'Tableau Parlant,' one of the best of Grétry's works, is now forty-two years old, but more fresh and brilliant than that of to-day; it is full of energy, warmth, and life. At the present time we have airs inanimate and without colour. Composers even affect to disdain the elegant, *spirituelle*, and gracious workmanship, which they cannot approach."

Such testimony as this, and the revived taste for his music, must greatly have cheered the declining days of Grétry, and enabled him to bear up against increasing weakness, due to the advance of a chest malady, which had troubled him, more or less, from childhood. He was now settled peacefully at Rous-

seau's Hermitage, no longer disturbed by dread of a midnight assassin, but waiting with calmness for death, and tenderly cared for by his sister-in-law, Madame Grétry, and her daughters, one of whom had resided in the composer's house during his wife's lifetime. The master slowly but surely descended into the "valley of the shadow," and well knew whither he was going. But the knowledge did not disturb his placidity. Every day brought him nearer to the loved ones who had gone before, and if he looked back it was upon a laborious, honourable, and successful career, from which sprang no reproaches to trouble his last hours. So time went on till September, 1813, when the master's presence was required at the Institute for the awarding of musical prizes. Grétry, unable to attend, sent the following letter:—

"It is impossible for me to present myself at the Institute to consider the musical awards. On arriving at the Hermitage, still convalescent, I had a hemorrhage, which lasted three days and has thrown me into a condition of extreme weakness. At the present moment, swollen to the chest, I wait the end of my long sufferings. I am resigned, but I feel that, in quitting this life, one of my keenest regrets will be that I cannot any longer associate myself with my dear *confrères* for whom I have not less love than honour. Allow them, I beg you, to see this letter. Adieu, my dear *confrère*, I embrace you with all my heart."

Eleven days after these lines were written the honoured master passed away. At the moment of fatal seizure, the only person with him was his nephew, Flamand Grétry, who has put on record some interesting details:—

"His sister-in-law and nieces having gone to snatch a little repose, I spent this celebrated man's last night near his bed of suffering. How shall I describe the cruel situation in which I found myself during that frightful time? At each crisis I thought that he would expire. Occasionally he took my hand and thanked me for my attention, and that of his family, all of which he, alas! judged to be useless. The terrible moment approached which should separate for ever the best of relatives. Some hours later, Grétry, by a movement spontaneous and, to me, alarming, raised himself to a sitting posture, at the same time lifting up his dying eyes and failing arms towards heaven, without uttering a word. What was his thought? But soon his strength failed, and he fell prone, overcome by agony. Suddenly he called us around his bed, took our hands and said: 'Come, all of you—my children—I have only—one an hour to remain with you—I die!' We thought that he had sighed his last, but he again opened his eyes, looked fixedly at us, and asked for a glass of anisette. It was brought; he moistened his livid lips; his head fell again upon the pillow, and in a moment after he was no more."

No sooner was Grétry dead than overwhelming evidence appeared as to the esteem in which the whole nation held him. At that moment the French armies were being crushed by the Allies, despite the amazing genius shown by Napoleon in his extremity. Yet national misfortune did not wholly pre-occupy the public mind. There were many sorrowing for Grétry. The newspapers were full of eulogiums; prints, busts, and medals of Grétry were seen on every hand; breast-pins, snuff-boxes, and what not beside, were all adorned with the master's portrait. It is not to be wondered at, therefore, that Paris gave her dead musician a solemn and imposing funeral.

In the first place a deputation of the Institute went down to Montmorency and escorted to Paris, with all honour, the remains of the lamented master. The body afterwards "lay in state," being visited by an

immense crowd. On September 27 the funeral took place; a solemn procession passing along the Boulevards to the church of St. Roch. Pupils of the Conservatoire marched on each side of the hearse as a body-guard, the corners of the pall being supported by Méhul, Marsollier, Berton, and Bouilly, while, in front, a band composed of the best executants in Paris played a funeral march written by Gossec for the obsequies of Mirabeau. After halting in front of the Théâtre Feydeau and the Academy of Music, the procession reach the church, having been followed along its course by a crowd estimated at 30,000 persons. From St. Roch, the funeral *cortège* proceeded to Père LaChaise, where Méhul and Bouilly delivered orations over the open grave; around the speakers being grouped Cherubini, Gossec, Paer, Boieldieu, Berton, Catel, and many other musicians of fame. Méhul said:—

"At sight of the coffin, which will soon disappear from view, the same sentiment affects us; the same thought occupies us. We lament a great artist, and we contemplate with pride in his career all his qualities and claims to the admiration of posterity. These begin, for famous men, at the moment when they cease to exist, and too often it is only then that such men receive the tribute of esteem and gratitude deserved by useful and honourable toil. If, before consecrating a life to art, one could know at what price renown would be bought, men of pride and sensibility would prefer an obscure life to fame too much envied not to be the source of vexation. By a combination of circumstances so happy that it may hardly occur again, Grétry was never called upon to suffer the injustice of his contemporaries. Too superior in his line to be disquieted by rivalry, he knew nothing of the shameful worries which rivalry involves. Honoured at court, honoured in the city, favour and fortune were the reward of his happy labours. He received all the honours and distinctions which he deserved, and his long career was a long triumph. In this place, where he precedes us by a short time; in this place, where so many reputations are effaced for ever, his name will not be interred with his ashes. Grétry saw the raising of monuments which will immortalise his memory. Before closing his eyes he passed to the judgment of posterity and rejoiced in his deathless fame. May he enter upon eternal repose, and let us seek to assuage the bitterness of our regrets in thinking that he is happy, and that a prolonged old age has not added to the painful infirmities which saddened his last days."

"The death of a great artist does not resemble that of a common man. The one disappears entirely, but the other seems, so to speak, to live on in the creations of his genius. If Grétry has been taken from us by the common law of mortality, the treasures of his fertile imagination remain. That precious inheritance for us and our descendants forms part of the glory of the age which has just closed, and will be an unfailing source of pleasure to that which has just begun. A weak emulator of so great a master—a master inimitable—in a word, of the Molière of lyric comedy, it would be sweet for me to offer to his *manes* the tribute of admiration which animates me, and to be the worthy interpreter of the regrets felt by the fine art section of the Institute; but a fear of sacrilegious presumption prevents me from undertaking a task beyond my powers. There are men whose renown is at once so elevated and so popular that to name them is to recall their great qualities. Of these, Grétry is one, and Grétry will have as many admirers and panegyrists as there are souls sensitive to the beautiful art in which he became illustrious. I limit myself, then, to saying that he was admired for his talents and esteemed for his character,

and that he will long be regretted by his family, his friends, and his numerous admirers."

Pompous ceremonial and eloquent eulogy were not the only means by which Paris honoured the dead composer. No fewer than ten of his principal operas were performed at the lyric theatres in rapid succession, and in presence of applauding crowds. But the record most suggestive of Grétry's popularity is found in an anecdote. As the master's imposing funeral passed along the street, some workmen came out of a shop to look on. "Is it a senator?" asked one of an attendant. "Better than that," was the reply. "Is it a general?" "Bah! you are not in it." "Is it a prince then?" "Better still than that." "Might it be a brother of the Emperor?" "It is a sovereign—the sovereign of music in France; in a word, it is Grétry." "He who made us weep in 'Sylvain' and 'Richard Cœur de Lion'?" "Exactly." "And who made us laugh in 'La Fausse Magie' and 'Le Tableau Parlant'?" "Precisely." "And whose melodies we sing in all our workshops?" "The same." "In that case we will join the procession."

The heart of Grétry rests in his native city, but Liège did not obtain it without a long and bitter controversy with the composer's nephew, who resented the indecent manner in which the Mayor, when offered the precious relic, made such arrangements for its transmission as would have become the carriage of a common parcel.

Although Grétry is principally known as the composer of fifty operas, he did not limit himself wholly to works for the lyric stage. Among his compositions for the orchestra are said to be six symphonies, written at Liège in the early part of his career. Of these, however, the master's industrious biographer can find no trace, and he has been equally baffled in his search for the six sonatas for clavécin declared, by M. Fétis, to have been published in Paris under date 1768. Neither can M. Gregoire discover the quartets sometimes attributed to his hero, other than those existing in the library of the Paris Conservatoire and entitled "Sei Quartetti per due violini, alto e basso, composta a Roma, Opera III." Grétry was scarcely more fertile in religious music. A "Confitebor" from his pen is sometimes heard in Belgian churches. Six motetts for two and three voices were composed at Rome in 1763, and a "De Profundis"—fragment of a "Requiem"—was written specially for the master's own funeral, and spoken of by Grétry to Berton only two days before his death, but the MS. has mysteriously disappeared. It is clear from the master's meagre remains in the departments of music other than opera that the lyric stage commanded all his sympathies. There he was at home, and on its boards he built up his glory.

With regard to Grétry's dramatic music, an anecdote told by M. Béraud of Rossini is of interest and value. On an occasion, when Rossini, Nourrit, Taglioni, and a brilliant company had gathered at the house of Mdle. Mars, some one contended that music was only a matter of fashion, and its beauties only beauties of convention. In support of this assertion, he instanced the works of Grétry, so popular once, but then so old and out of fashion. This brought up Rossini, who exclaimed: "Old and out of fashion! old and out of fashion! Know, Sir, that in every age . . . I will cite, for example, the very Grétry of whom you have dared to speak without knowledge. The beauties of Grétry still live. He is the most French composer that you have, although he was a Liégeois. It is doubtless true that Grétry was not perfect. He came at a time when opéra-comique was just born. Before him opéra-comique was only vaudeville with new songs. He was the first to give it style. What a melodic flight he made it take!

What ravishing developments in the expansion of ideas! What adorable truth in expression, and what dramatic strength! Grétry is wanting as regards harmonic treatment, it is true, but there is an observation to make which I will not follow up here—it is that, in Grétry's time, singing was on the stage, whereas now it is in the orchestra. Now, to tell you all my thought, with a mere trifle (*un petit rien*), one may complete this great composer, who can only be reproached with faults of orthography. Would you like a proof?" The company cried "Yes, of course"; and Rossini went on. "I will give you one in a moment. Nourrit, and you, Dabadie, are you acquainted with that little gem the duet in 'Les Deux Aïeux'?" "Yes, Maestro," answered the artists. "Do you know it?" "No doubt!" "Well then, sing it. I will put myself at the piano and add a mere trifle of accompaniment in my own fashion." Rossini at once improvised an accompaniment quite in harmony with the piece, but so rich and masterful that even the critics of Grétry broke into applause. "Well," exclaimed the great Italian as he rose from the instrument, "you see, I have only corrected his faults of orthography."

Another interesting extract is from M. Johannes Weber, who writes:—

"His (Grétry's) fundamental principle in vocal composition was to follow the inflexions of the declamation of the words. But having found that one could write an expressive melody without words, and add, afterwards, a very appropriate text, he predicted quite a revolution in opera—one of which Haydn's Symphonies had given him the first idea. 'A hundred times,' said he, 'I have suggested to those symphonies the words which they appear to demand.' This is what Grétry proposed: 'The author will write in verse only the text of the recitatives, that of the pieces in measured music being written in prose. The musician will compose his work for orchestra only, inspiring himself by the general sense of the prose words. The symphonic score finished, it will be performed, and the pieces which obtain no applause will be re-written. A second trial will then take place, the poet reading the words after each number, so that the correspondence of the music with them may be judged. Only then will verse be added.' I leave to Grétry the task of explaining the advantages secured by this new system. If he did not practise the plan himself, it was, he said, because every composer specially devoted to vocal music finds that a symphony often costs more labour than the most difficult scene. He recommended his system to composers of instrumental music. 'I have indicated to them,' he added, 'the means of making us equal, and of surpassing us, perhaps, in dramatic effect.'"

One other extract will serve to indicate Grétry's precise place in French art, and with it we may close this sketch of a famous and happy career. It is from the pen of M. Labat:—

"Grétry had the incontestable distinction of prodigiously developing musical taste in France. The education of a people in art proceeds little by little. In that regard, the French were an age behind the Italians, but, from the moment when Grétry's works appeared at the Opéra Comique, the gracious themes scattered about their scores, the true and touching expression of the melodies abounding in them, appealed to the popular fibre. Everybody sang them, and thanks to this happy influence, the entire nation shaped itself to the elegance of its new songs. France, which had not yet a school, properly so called, soon placed herself not only abreast of the country of Scarlatti, Leo, and Pergolesi, but was able to offer to Italy forms and qualities which she

did not possess. If Gluck and Piccini, and, after them, Méhul, Cherubini, Lesueur, carried the development of dramatic music to a degree much more elevated, it is not less true that Grétry smoothed the road for them, and prepared the public to understand the profound thoughts which those composers had to offer. The voice of the people, always just on subjects identified with their instincts, rendered a striking homage to the merit of Grétry."

#### A NEW METRONOME.

MR. FIJEAN, the well-known Parisian mechanician, writes *à propos* of the new metronome:—

"The well-known terms of 'largo,' 'adagio,' 'andante,' 'allegro,' 'presto,' and some others have for a long time been employed for various forms of expression, leaving, however, a great deal to the judgment of the performance. Since the adoption of Maelzel's metronome (c. 1816) the preceding terms have been accompanied by certain numbers, such as the following: 40 for 'largo,' 52 for 'adagio,' 66 for 'andante,' 120 for 'allegro,' 184 for 'presto'; each answering to so many beats a minute, thus fixing the time of the measure. Thus, by means of a divided scale engraved upon a rigid rod forming a pendulum and bearing two little weights, of which the one which is movable, if placed at different heights, moved by clockwork, can beat at will all the *tempi* comprised between 40 and 208 beats a minute.

"If the instrument were always of the same construction—*i.e.*, if to the same digit the same number of beats always corresponded, the problem might be regarded as solved, and it were futile to seek a new solution; but it is well known that it is not so, and that the indications of the instruments in general use to-day are very irregular and uncertain.

"Mr. Léon Roques considers that the causes of the irregularities in Maelzel's metronome are due to the fact that the chief portion of the instrument is a pendulum, set in motion by clockwork, in which the slightest difference in construction causes marked variation in speed, and, moreover, that the divisions of *tempi* marked on the pendulum have no relation, easy to verify, with the metrical length of the simple pendulum. Mr. Léon Roques has, therefore, endeavoured to construct a new metronome of which the indications may be more constant, and the verification more easy. To attain this end, he has had recourse to the well-known properties of a simple pendulum oscillating merely under the action of its weight, which may be regarded as invariable, whence it results that the number of oscillations in the same space of time—a minute, for example—only depend on the length of the pendulum, that is to say, on the distance—always easy to verify—between the point of suspension of the wire and the centre of the small swinging weight. On the other hand, the number of these oscillations being mathematically connected with the length of the pendulum, and the length of the pendulum, which makes 60 simple beats a minute, being known in metrical unity with great precision, one can easily calculate a scale of lengths giving for each division a fixed number of oscillations. It must further be noted, that the pendulum once set in motion gives lesser and lesser oscillation in consequence of atmospheric resistance, but the number of beats a minute remains unchanged in spite of their diminution in extent—provided certain limits be not passed, according to the phenomenon of isochronism.

"Such are the principles on which rest Mr. Roques's solution of the problem: but a difficulty is presented in its application relative to the variations of greater



length than the simple pendulum seems to effect, in order to conform to the various movements used in music. Thus, for example, in changing from 'largo' to 'presto,' the length of the pendulum ought to change 2.236 to 0.106 mètres. Mr. Léon Roques has succeeded in avoiding these exaggerated dimensions in preserving the simplicity and precision of the indication by giving to his pendulum a length of 0.25 mètres, only as the maximum. This arrangement gives a scale of variations which at first appears very limited; but it is easy to extend it by a very simple device, consisting in reckoning for a single bar, sometimes one, sometimes two, sometimes four beats of the pendulum. A scale divided into three columns, engraved on the instrument, allows in all cases of an adjustment of the little pendulum according to the rate required, which thus can be varied from 30 to 236 beats a minute, sufficient to realise all customary *tempi* in music."

THE want of good teaching in music is still occasionally manifest, despite the numerous manuals and other works designed to form a Royal road to learning. The answers to Examination Papers frequently disclose curiosities of knowledge which demonstrate a greater amount of want of perception on the part of the pupils than of care and painstaking on the part of masters. Exhibitions of incompetency are rarely displayed in the course of *viva voce* examinations, because the sympathies of the examiner prompt him so to frame his questions that the answers are more or less obvious. An Examination Paper is generally a plain dead thing, from which no amount of help can be obtained. The written answers remain, and the absence of expression upon its face never leads the writer into a consciousness of mistakes. The writing once delivered up stands as an unalterable memorial of the amount of information possessed by the writer. The report of the musical Examination of the Society of Arts discloses some gems of replies to ordinary questions, and there is no doubt that if other examiners would take the trouble to register their experiences some equally surprising and edifying facts would be elicited. Taking only the questions "Give a few particulars concerning the following musicians, and arrange their names in order of time:—J. S. Bach, Weber, Mendelssohn, Handel, Purcell, Gounod"; and "State what you know of the life of the composer of 'Le Nozze di Figaro.' Mention some other of his works." Some edifying facts are shown. These are portions of the answers:—Purcell was said to have written, among other things, an opera called "Ebdon and Eneas"; one writes that he was born 1543 and died 1595, that he wrote masses and reformed the church music; another that he was the organist of King's College Chapel, and wrote madrigals. One stated that he was born 1568 and died 1695; another gave his dates 1603, 1685. One said he was a German, born "somewhere in the nineteenth century," which statement another confirmed by giving his dates as 1817-1846; and, further, credited him with the composition of "The Woman of Samaria," and as having transposed plain-song from tenor to bass. Bach is said to have been the founder of the "Thames School Lipsic," the composer of the "Seasons," the celebrated writer of opera comique, born 16—, and having gone through an operation for one of his fingers, turned his attention to composition, wrote operas, and, lastly, that he was born in 1756 and died 1880, and that his fame rests on his passions. The facts about Handel are pretty correct, but we find that Weber wrote "Parsifal," "The Flying Dutchman," "Der Ring der

Nibulengon." His dates are 1813-1883. Mendelssohn was born 1770, died 1827, studied under Hadyn (*sic*), and that he composed many operas. Gounod is said to be "a rather modern musician"; he wrote "Othello," "Three Holy Children," besides "Faust," and other works. Among the names given as the composer of "Nozze di Figaro," are Donizetti, William Sterndale Bennett, Gunod, and Sir Mickall Costa. The particulars concerning the real composer are equally interesting. (1) His name is spelt Mozart, Mosarde, &c. (2) He was a well-known Italian, wrote "Medea," and others. (3) His first opera was "Idumea," or "Idomeo." (4) He composed "Lieder ohne Worte," "Don Pasquale," "Don Giovanni" (the "Zauberflaut"), "Feuges," and his "Requiem" is the crowning glory of his "marvellous career." (5) He was a German, "born 1756, at a very early age." If the dates given by another writer be true (born 1795, died 1659), it is certain that he must have died before he was born. The examiner is probably right when he says:—"All these things show want of proper teaching, want of revision of teaching, besides the probable use of indifferent text-books."

THE full prospectus of the forthcoming Festival at Worcester has just been issued. The proceedings will commence with a Jubilee opening Service on Sunday, September 4, at which the customary sermon will be delivered by the Rev. John Gott, D.D., Dean of Worcester. A second Special Service will be held in the evening of the same day. Monday will be set aside for the necessary rehearsals, a portion of the previous Saturday will also be employed for a like purpose. The public Festival will commence on Tuesday morning, with a performance of "Elijah." On Wednesday Schubert's Mass in E flat, Mendelssohn's "Hear my prayer," and Spohr's "Last Judgment" will be given. On Wednesday evening Gounod's "Redemption" is to be performed, and on Thursday morning Mr. F. H. Cowen's new Oratorio "Ruth" will be heard for the first time, conducted by the composer; Mendelssohn's "Hymn of Praise" will complete the morning's music. As usual, "The Messiah" will end the Festival proper. All these works will be given in the Cathedral. The daily services will not be interrupted in their course, the time only will be altered to suit the convenience of those who have to attend the Festival. Two miscellaneous Concerts will be given in the College Hall, on Tuesday and Thursday evenings, when Sullivan's "Golden Legend," Stanford's Ballad "The Revenge," with a varied selection of vocal and instrumental pieces will form the attraction. A special closing Service by the three choirs will, as it were, serve to enclose the Festival and help to give the week's proceedings that character which, under the circumstances, it is right that they should possess. The orchestra, led by Mr. Carrodus, will consist of about eighty performers. Dr. Colborne, of Hereford, will be at the organ, erected by Nicholson for the occasion. Mr. Hugh Blair, B.A., will take the organ at the special services; Mr. Done, of Worcester, and Mr. Williams, of Gloucester, are the Conductors, and Madame Albani, Mrs. Glover-Eaton, Miss Anna Williams, Miss Hope Glenn, Miss Eleanor Rees, Mr. E. Lloyd, Mr. Smith, Mr. Dyson, Mr. Barton McGuckin, Mr. Brereton, Mr. Milward, and Mr. Watkin Mills are the principal vocalists. The Rev. T. Littleton Wheeler and his father are the honorary secretaries, and a large list of stewards as guarantors testifies to the local interest in the undertaking, which, of course, will be, as heretofore, for the benefit of the Poor Clergy of the three dioceses.

THE new Mass, written by Gounod in commemoration of Joan of Arc, was heard for the first time on Sunday, the 24th ult., in the Cathedral of Rheims, in the presence of Cardinal Langenieux, the Papal Nuncio, besides a large gathering of bishops and other church dignitaries, together with many musical celebrities. The work had been carefully rehearsed, under the personal superintendence of the composer, and its performance was most impressive in effect. The composition of the Mass arose out of a suggestion by Cardinal Lavigerie, who wished the composer to write something for the Festival of Pope Urban II., celebrated through the part he took in the Crusades; but Gounod found the *genus loci* inspired his mind with more sympathetic leanings towards the story of the peasant girl of Domremy, "*Liberatrice et Martyre*," as he calls her in his dedication of the published work. The music is designed after the models supplied by Palestrina in his immortal contributions to the music of the Church, and it is marked by passages of great beauty as well as dignity. Many of the numbers are designed to be sung without accompaniment; for although in certain places the organ part is supplied with the voices, yet the composer is particular in calling attention to the fact—"on ne doublera les voix par l'orgue qu'en cas d'absolue nécessité," or "qui si les voix ne maintenaient pas irréprochablement la tonalité." There is no instrumentation properly so called, but a fanfare for trumpets in the prelude, upon the entry into the Cathedral at Rheims, precedes and follows a passage for sopranos, which typifies the effect of the "heavenly voices" heard by the Maid of Orleans before her mission. In the Benedictus, written in his own style, there is an exquisite passage for harps, with solemn and sustained tones of the organ. In all other places the organ alone supplies such instrumental tone as is needed. The Sanctus and the Agnus Dei are fine pieces of writing in the church style. The Mass ends with a glorious outburst of harmony, symbolising the prayer for peace contained in the *Dona Nobis*. Gounod has many ardent admirers in England, and the work will command attention when it is given in this country.

ONE of those itinerant philanthropists, known to the vulgar as "quack doctors," but whom the local press more grandiloquently designate "peripatetic sons of Æsculapius," was wont to employ the services of a brass band to herald his approach into the larger towns on his circuit. In the lesser villages certain difficulties stood in the way of his obtaining this form of help. As he found that music was always most attractive in calling attention to his speeches, advocating the unheard of virtues of his pills, salves, elixirs, and plaisters, he decided to have a hand-organ especially made for his purposes. He gave the order to an eminent firm in Clerkenwell, stipulating only that the tone should be loud and the tunes popular. The workman who "pricked" the tunes on the barrel was an Italian, and his knowledge of English orthography somewhat limited, so that his description of the airs was rather peculiar. When the organ reached its destination the greatest satisfaction was expressed, because the "professor" found that the first melody on the barrel was "See, the cornucopia hero comes."

A CONTEMPORARY journal, in noticing the performance of young Josef Hofmann on the 4th ult., prints two accounts from different correspondents. One states that the boy played "Beethoven's C minor Concerto (without book), the orchestral part being performed upon another piano by his father." The

other says, "The programme was headed by Beethoven's Concerto in C major (not C minor, as stated), repeated after the great success at the Philharmonic Concert; the orchestral part to it was played on the second piano by Mr. Hofmann *père*." Did the boy play both? If not, "who shall decide when doctors disagree?" especially when they write their prescriptions in the same paper.

OF how many organists can it be said that they have attended the same church and played the same organ for fifty years? Mr. Joseph Kerfoot, the organist of Winwick Parish Church, has fulfilled that function for forty-nine years, and will complete his jubilee in December. During these years he has only missed one service, and has traversed over 42,000 miles in his journeys backwards and forwards, his residence being eight miles from the church. It is at the present time peculiarly interesting to note that Mr. Kerfoot was born in the same year as the Queen, and became organist at Winwick Church in the year of her coronation.

#### HER MAJESTY'S THEATRE.

MR. MAPLESON re-opened this house during the last week of June for another short and disastrous season, which failed, if anything, more completely than did its predecessor under the same roof. The *impresario*, always sanguine, may have persuaded himself into a belief that one or two performances a week with Madame Patti (who claimed nearly all the reasonably expected proceeds) would float the whole concern. If so, he must have been miserably disappointed. After some preliminary representations of "Carmen," "Faust," "Fidelio," and "Mefistofele"—in which a talented soprano, Miss Oselio, made a good impression—Madame Patti appeared (the 1st ult.) as *Violetta* in "La Traviata." There was an immense attendance, every part of the theatre being crowded, while, as a matter of course, the greatest among living singers evoked enthusiastic applause. What was the easily foreseen result? Mr. Mapleson, we suspect, received very little of the proceeds, and found his ordinary performances utterly extinguished. Even he, accustomed as he is to look upon the bright side of things, saw this, and soon suspended them, intending to open the house only on Patti nights. But the *diva* never appeared again. Her second advertised representation did not come off, because, as was said, the *prima donna* had caught cold. So sudden was this that the theatre had to be shut, in default of a substituted opera. A third announced appearance had the same result, for other reasons, into which we do not care to enter. Nothing is more disgusting to lovers of art than the squabbles of its professors, and especially the intrigues of opera. The whole thing has an evil savour, and we will only add that Mr. Mapleson, having given his disappointed public a gratuitous performance of "Carmen" and promised to return their money, shut up the house to open it no more.

#### ROYAL ITALIAN OPERA, COVENT GARDEN.

MR. LAGO brought his season to an end on the 16th ult., having, between the date of our previous notice and that time, carried on his performances with no disappointment to the public, a negative credit which he supplemented by the very positive production of Glinka's "Life for the Czar." The manager may fairly be congratulated upon bringing out the only novelty of the Italian season, and a very interesting one to boot, because representative of the early days of Slavonic art, and, in itself, the first result of a serious effort to assert Slavonic talent in the face of Europe. It may be that, generations hence, "Life for the Czar" will have greater significance than now. Thoughtful minds see clearly enough that the Slavs are the "coming people," and when that race figures in art much more largely than now, the initial effort of Michel Glinka is certain to receive the attention due to the forerunner.

The earlier proceedings of the time under notice need not long detain us. They were signalled by a production of Rossini's "Guillaume Tell," upon which there is no reason to look back with special satisfaction. Rossini's

opera is an exacting one, impossible of justice when the stage is only half-manned. Mr. Lago did not sufficiently recognise this, and the great choral and spectacular effects were very poor indeed, by comparison with those to which we were accustomed, years ago, upon the same stage. The principal characters were, however, in fairly good hands; favourable mention being deserved by Miss Ella Russell (*Matilda*), Mr. Prevost (*Arnold*), Mr. Devoyod (*Tell*), and Mr. Campello (*Walter*). Mr. Prevost made his first appearance in this country. He is a tenor of exceptional capacity, having some very good, if not very robust, high notes, and a warmth of manner that served him well in the great trio of the second act, rousing to cordial approval an audience of more than Covent Garden coldness. The opera was twice performed in the face of considerable public indifference; Mr. Lago's patrons showing quite clearly that, as presented, they cared very little about it. But such amateurs as were content to hear Rossini's music with small regard for anything else, had occasion for satisfaction, and enjoyed themselves accordingly.

"Guillaume Tell" was followed by "I Puritani" (June 30), put on, apparently, for no other reason than that the principal character suited Madame Albani, who played *Elvira* to the *Arturo* of Mr. Gayarré, the *Riccardo* of Mr. D'Andrade, and the *Giorgio* of Mr. Lorrain. It would be superfluous to dwell upon a performance which belonged in all respects to the most ordinary class of Italian opera doings. "Semiramide" came after "I Puritani," with Madame Cepeda as the Assyrian Queen, Madame Scalchi as *Asace*, and Mr. Campello as *Oroe*; the next in order being "Linda di Chamouni," with Miss Ella Russell, Madame Scalchi, Mr. Cotogni, and Mr. Carbone in parts which the reader will with ease distribute correctly. Mr. Lago then played the trump card of his season, Glinka's "Life for the Czar." Our remarks upon this work must needs be influenced as to length as well as character by the fact that the Russian opera is not likely to figure permanently in the repertory of the Anglo-Italian stage. Its interest cannot be denied, but the whole thing is too intensely national to find much favour out of Russia. The more national such a work is, the more it exercises only a local influence, and one must be a Russian to go into raptures over "Life for the Czar." The opera has a Russian subject, its predominant feeling is Russian patriotism, and its music largely bears a Russian character. This explains, to a great extent, why "Life for the Czar" has never obtained a permanent footing beyond the range of Russian sympathies. We shall spare the reader a long story anent the genesis, character, and history of the work; full particulars having recently appeared in THE MUSICAL TIMES in connection with Mr. Bennett's biographical sketch of the composer. It is only needful to point out that the charm of Russian and Polish national airs, great though it be, does not suffice to float an opera. Some of the solos are, no doubt, pleasing, and there is a quartet, having the characteristics of Greek Church music, which every hearer of taste and judgment must approve. The Polish dance music, too, is delightful, and was associated at Covent Garden with some first-rate dancing by a ballet imported from Warsaw. But these advantages, even as aided by a satisfactory representation all round, did not redeem the opera from a certain dulness, due, in part, perhaps, to a clumsy libretto, and still more to heavy music long drawn out. The far-stretching movements, sombre and low-toned, had their inevitable effect upon an audience fond of brightness and animation, so it happened that as the opera dragged along, like the "wounded snake" of Pope's "Alexandrine," the audience grew weary and began making a rapid exit. None the less should the performance be praised, and credit be given on account of it to Mr. Bevingani, the clever Conductor, and to Madame Albani, Madame Scalchi, Mr. Gayarré, and Mr. Devoyod, by whom the parts of *Antonida*, *Wania*, *Sobinin*, and *Sussanin* were respectively sustained. No great amount of money had been spent upon the *mise-en-scène*—a fact which should give pleasure to those friends of Mr. Lago who desire for him a course of wise economy. After "Don Giovanni" (the 14th ult.), Glinka's Opera was performed a second time on the 16th ult., when the season came to an end.

## ROYAL ITALIAN OPERA, DRURY LANE.

MR. HARRIS's season of Italian opera ended somewhat abruptly on the 23rd ult., being shorn of its designed proportions by one week. The *impresario* was quite right not to carry his operations beyond the limit of the season, and set his performances against the attractions of Goodwood and country life, to which everybody who could get away was hastening. But up to the date just given he worked with extraordinary vigour, and, every night, put an opera worthily upon the stage—an old one, it is true, but one that often derived new interest from the manner of its presentation. On June 27 "Lucia" served for the introduction of Miss Gambogi, daughter of the Italian tenor bearing the same name. The young lady's means did not suit so large a house, and, though she is a neat, well-trained singer, Mr. Harris made no further use of her. Miss Sigrid Arnoldson followed, with her second appearance in "Il Barbiere," and about this time Mr. Harris lowered his prices from the fancy standard of Italian opera to the more reasonable theatre figure. It is safe to assume that the change was much to his advantage.

On June 30 "Carmen" presented the fine *mise-en-scène* which obtained so much approval during Mr. Rosa's English season; Madame Minnie Hauk again representing the heroine in her own imitable fashion, supported by Mr. Del Puente, Mr. Runcio, and Miss Engle. Bizet's standard work, the popularity of which seems incapable of diminution, was followed by "Don Giovanni," Miss Sigrid Arnoldson playing *Zerlina*. We are sorry to say it, but there is no doubt whatever that the promise of the young Swedish lady's *Rosina* was not sustained. The audience even allowed one of *Zerlina*'s airs to pass without an encore, and were little better than half-hearted in demanding a repetition of the other. For this reason, perhaps, Miss Arnoldson did not assume another character during the season. Her advisers may have thought that quasi-failure should not be risked just at this time. If so, they were quite right. The *Don* of Mr. Maurel was, as usual, a first-class effort, that left little indeed to be desired.

On the 11th ult. Mr. Harris made another "hit" by putting "Les Huguenots" on the stage, so as to win the hearty approval of connoisseurs, amateurs, and the general public alike. We attach little importance to his revival of the long discarded last act. It comes very late; few people stop for it, and its musical claims are not of the greatest. The manager might, therefore, have spared himself some expense, and his artists some trouble. But the fault—if so we may call it—was on the right side. The performance may fairly be described as the best for some years past, thanks to the co-operation of Miss Nordica (*Valentine*), Miss Fabbri (*Urbano*), Mr. Jean de Reszké (*Raoul*), Mr. Maurel (*Nevers*), Mr. Foli (*Marcel*), and Mr. Edouard de Reszké (*St. Bris*). These excellent artists carried Meyerbeer's great work through triumphantly, and helped to give the Drury Lane season a red-letter night of the highest value. No words of praise are too strong for the acting and singing of Miss Nordica and Mr. Jean de Reszké in the great duet. They rose fully to the occasion, and evoked a storm of applause. This revival was the last notable event of Mr. Harris's season, which will long be remembered for its liberality and thoroughness.

## ROYAL ALBERT HALL.

NOTWITHSTANDING the many counter attractions in the neighbourhood, and the character of the weather which prompted out-of-door amusements, there was a very good audience at the Royal Albert Hall, on Saturday, the 2nd ult., at the grand Concert in honour of the fiftieth year of her most Gracious Majesty's glorious reign, given by the artists of the Royal Italian Opera, Covent Garden. Middle. Sandra took part in the quartet, "Un di si ben," with Madame Scalchi, Signor Figner, and Signor D'Andrade, who each gave solos; Signor D'Andrade making the customary effect with "Eri tu." Signor Gayarré's reading of the aria "Deserto in terra" and Salve dimora (violin obbligato, Mr. Carrodus) was greatly enjoyed and heartily applauded. Signor Campello's fine voice was heard to great advantage in the aria from Ernani, "In felice."



Signor Carbone introduced with great ability the clever and once extremely popular Tarantella, by Rossini, "Gialla luna"; Madame Medea Mei sang the aria "Roberto tu che adori"; Mlle. Sandra, with the chorus of the Opera, gave a spirited, if not highly satisfying, reading of the "Inflammatus," from the "Stabat Mater"; Madame Scalchi also chose an aria of Rossini's, "Ah! quel giorno," from "Semiramide," and joined with Madame Albani in the duet "Quis est homo." Madame Albani's solos, "Ardon gl' incensi" (flute obbligato, M. Brossa), and Dr. Mackenzie's brilliant and stirring song from the Jubilee Ode, "More than crown of monarch precious," conducted by the composer, were enthusiastically received, Dr. Mackenzie receiving quite an ovation. The programme further contained the Polonaise from Glinka's Opera "La Vie pour le Czar," excellently given by the orchestra and chorus; a fantasia for clarinet upon airs from "La Sonnambula," cleverly played by M. Gomez, and Tchaikowsky's "Caprice Italien," for orchestra, performed for the first time in England. This admirably written and interesting composition should serve to introduce a better knowledge of the labours of the composer, who is one of the foremost among the rising Russian musicians. His pianoforte works are known in England, but the best expressions of his artistic mind are to be found in those of his productions in which the orchestra is employed. London amateurs will thank Signor Bevnigani, who conducted with consummate skill, for having been the means of calling their attention to a new pleasure. A performance of "The Golden Legend" was given also at the Royal Albert Hall, on the 13th ult., for the benefit of the Middlesex Hospital. The soloists, Madame Albani, Madame Patey, Mr. Lloyd, and Signor Foli, were all in perfect voice, and rendered the fullest justice to their respective parts. The performance was conducted by Sir Arthur Sullivan.

#### RICHTER CONCERTS.

THE season ended with a performance of Bach's Magnificat and Beethoven's Choral Symphony, those works being preceded, unaccountably enough, by a piece so different as the Overture to "Tannhäuser." There was, we presume, a real or fancied necessity to have Wagner in the programme; hence a conjunction startling, incongruous, and every way to be deprecated. Both the monumental creations of Bach and Beethoven were given with care and success, under Mr. Richter's intelligent direction, the solos being taken by Miss Marriott, Miss Lena Little, Mr. Bernard Lane, and Mr. Watkin Mills. In the Magnificat the exertions of these artists met with small response from an audience quite out of touch with Bach's airs, but the splendid choruses made their wonted effect, and were heard with unfeigned pleasure. With regard to the work of the orchestra, we cannot praise in excess of deserts. Here Mr. Richter's influence was manifest at its fullest, and the result could hardly have been better. In the instrumental movements of Beethoven's Symphony, the good results of recent changes in the *personnel* of the orchestra was very apparent. It may be questioned whether Mr. Richter ever conducted a finer performance in England, the strings being heard with all requisite fulness and splendour of tone. This performance worthily ended the first season under Mr. N. Vert's management. Regarding its pecuniary success we know nothing, and are not disposed to indulge in guesses. Our hope is that Mr. Vert has made both ends meet, and that, by making the programmes as comprehensive as possible, he will go on to reap a full reward for all his risk and labour.

#### PIANOFORTE RECITALS.

ALTHOUGH certain artists of the first calibre who were expected this season failed to put in an appearance, doubtless for good and sufficient reasons, a number of those who, without fear of offence, may be denominated lesser lights, came forward in swift succession to the very end of the season. The first of whom we have to take note this month is Miss Martha Remmert, who somewhat rashly essayed a performance in St. James's Hall on Tuesday evening, the 28th ult. It seems to be generally recognised that Pianoforte Recitals should take place in the afternoon,

and the number of empty benches suggested a lack of wisdom in the effort to induce the public to alter an established custom. It may be said frankly, however, that Miss Remmert is an executant of remarkable ability. In respect of physical means she reminds us somewhat of Miss Sophie Menter, her execution being very powerful and, at the same time, commendably accurate. Her sympathies would appear to be with the ultra-modern school, as the two most prominent items in her programme were Weber's Concertstück, arranged for two pianos by Hans von Bülow, and Liszt's Concerto in E, also arranged for two pianos.

Another German pianist who sought for, but only obtained in small measure, the support of London amateurs, was Madame Hermann, who gave a Recital at the Princes' Hall on the 1st ult. In her instance the executive facility displayed was really the only noteworthy point in the performance. Madame Hermann went through Beethoven's "Moonlight" Sonata, Mendelssohn's Fantasia in F sharp minor (Op. 28), Chopin's Polonaise in A flat, and various smaller pieces, in a dry, soulless manner—correct as to the notes, but totally lacking in the higher qualities of pianoforte playing. It is of no use to mince matters; mediocrities are far too numerous, and should not be encouraged.

The appearance of a distinct luminary in the field of art is generally followed by a host of imitators, and the case of little Josef Hofmann is no exception to the rule. Miss Pauline Ellice, who gave a Concert at St. James's Hall on the 7th ult., is officially stated to be eleven years old, and she has therefore an advantage of a year—not two years as stated elsewhere—over her juvenile rival. We believe she is chiefly indebted for her present command over the keyboard to Mr. Franklin Taylor, and she is certainly a pupil of whom any master would feel proud. Such works as Beethoven's Concerto in C minor, Mendelssohn's Capriccio in B minor, and Liszt's arrangement of Weber's Polacca in E, constitute together no mean test of an adult pianist's ability, and Miss Ellice played them with almost unflinching accuracy. More than this it is impossible to say, and we see no special reason for the young lady's very early entrance on a public career. The orchestral accompaniments were rendered in a somewhat rough and perfunctory manner, Mr. George Mount conducting.

Another young aspirant, whose name, however, is by no means unfamiliar to the public, was Miss Jeanne Douste, who gave a Recital at the Princes' Hall on the 9th ult. If we remember rightly, this young lady, together with her sister, Miss Louise Douste, first appeared about twelve years ago, so that she can be no longer a child, though her appearance and manner are distinctly youthful. She commenced badly, a breakdown occurring in the first movement of Beethoven's Sonata in B flat (Op. 22), but afterwards she fairly warmed to her work, and played with a good deal of spirit and energy.

Signor Giuseppe Buonamici, of Florence, gave a Pianoforte Recital at the Princes' Hall, on the 11th ult., in aid of the Liszt Scholarship at the Royal Academy of Music. Signor Buonamici, by a thoroughly artistic rendering of the F major Variations of Beethoven (Op. 34) as the opening piece, exhibited a delicacy of touch and intelligent manner of phrasing which delighted the audience. Although to the minds of many present Signor Buonamici was happiest in his performance of the quieter and more poetical passages—his reading of Chopin was as near perfection as possible—yet the boldness and passion of his execution in the "Benediction de Dieu," and some of the lesser pieces by Liszt, especially the Etude in E, *d'après* Paganini, roused the audience to actual enthusiasm. The two symphonic poems, "Hungaria" and "Mazeppa," were played on two pianofortes by Mr. Walter Bache and Fritz Hartvigson, the second pianoforte being used for the orchestral accompaniments. The efforts of both the players were greatly applauded.

#### MR. CHARLES HALLÉ'S CONCERTS.

Two more of these pleasant summer entertainments remain to be noticed. At the seventh Concert, on the 1st ult., Brahms's Sonata in F, for piano and violoncello (Op. 99), was given for the second time, with Mr. Franz



August 1 1887.

ANTHEM FOR A SAINT'S DAY OR FESTAL USE.

Composed by the Rev. H. H. WOODWARD, M.A.,  
Mus. Bac., Minor Canon of Worcester.

*Moderately fast.*

SOPRANO. *mf* The sun shall be no

ALTO. *mf* The sun shall be no

TENOR. *mf* The sun shall be no

BASS. *mf* The sun shall be no

*Moderately fast.*

ORGAN.  
No. 100.

*Gt. Stop, Diap.  
& Dul.*

*Sw. mf*

The sun shall be no

This musical score is for the song "The Moon and the Sun" by George F. Root. It is written for a vocal quartet (Soprano, Alto, Tenor, and Bass) and piano accompaniment. The music is in 4/4 time and the key signature has one flat (B-flat major or D minor). The tempo is marked "Moderato".

The vocal parts are arranged in four staves. The lyrics are:
   
 more thy light by day; . . . nei - ther for bright - ness the moon by night, the
   
 more thy light by day, thy light by day; nei - ther for bright - ness the moon by night;
   
 more thy light by day, thy light by day; nei - ther for bright - ness the moon by night;
   
 more thy light by day; nei - ther for bright - ness the moon by night;

The piano accompaniment is shown in the bottom two staves. It features a simple harmonic accompaniment with chords and single notes. Dynamics include *cres.* (crescendo), *f* (forte), and *dim.* (diminuendo).

The musical score is for a piece from 'The Musical Times' No. 594. It features a vocal line and a piano accompaniment. The vocal line is written in treble clef with a key signature of one sharp (F#). The piano accompaniment is written in bass clef. The score includes dynamic markings such as *cres.*, *f*, *p*, and *Gt. f*. The lyrics are: 'sun shall be no more thy light by day, nei-ther for bright-ness the the sun shall be no more thy light by day, nei-ther for bright-ness the the sun shall be no more thy light by day, nei-ther for bright-ness the'. The piano part includes a section marked *Gt. f* (Great Fortissimo) towards the end.

*cres.*  
*f*  
*p*  
*cres.*  
*p*  
*cres.*  
*f*  
*p*  
*cres.*  
*Gt. f*

sun shall be no more thy light by day, nei-ther for bright-ness the  
the sun shall be no more thy light by day, nei-ther for bright-ness the  
the sun shall be no more thy light by day, nei-ther for bright-ness the  
the sun no more thy light by day, nei-ther for bright-ness the

The Musical Times No. 594

*dim.*  
 moon by night, nei - ther for bright-ness the moon by night:  
*dim.*  
 moon by night, nei - ther for bright-ness the moon by night:  
*dim.*  
 moon by night, nei - ther for bright-ness the moon by night:  
*dim.*  
 moon by night, nei-ther for bright-ness, for bright-ness the moon by night:

*Sw.* *p.* *Ch.*

*Majestically.*  
 but the Lord thy God shall be thine ev - er-last-ing  
*Majestically.*  
 but the Lord thy God shall be thine ev - er-last-ing  
*Majestically.*  
 but the Lord thy God shall be thine ev - er-last-ing  
*Majestically.*  
 but the Lord thy God shall be thine ev - er-last-ing

*Gt. f*  
*Poco stac.*

light, and thy God, thy God thy glo - ry, the Lord thy God shall be thine  
 light, and thy God, thy God thy glo - ry, the Lord thy God shall be thine  
 light, and thy God, thy God thy glo - ry, the Lord thy God shall be thine  
 light, and thy God, thy God thy glo - ry, the Lord thy God shall be thine

ev - er - last - ing light, and thy God, thy God thy glo - ry, thy

ev - er - last - ing light, and thy God, thy God . . thy glo - ry, thy

ev - er - last - ing light, and thy God, thy God thy glo - ry, thy

ev - er - last - ing light, and thy God, thy God thy glo - ry, thy

God . . . thy glo - ry.

God . . . thy glo - ry.

God . . . thy glo - ry.

God . . . thy glo - ry.

*Slow.* *Sopranos.* *mf* *res.*

Thine eyes shall see the King, the King in His

*Slow.*  $\text{♩} = 72.$  *Sw. closed.*

*f* *poco rit.* *a tempo.* *f*

beau - ty: they shall be - hold the land which is ve - ry far . . off, Thine

Thine

Thine

Thine

*Ch. mf* *poco rit.* *Gl.* *a tempo.*

eyes shall see the King, the King in His beau - ty: they shall be - hold the land which is

eyes shall see the King, the King in His beau - ty: they shall be - hold the land which is

eyes shall see the King, the King in His beau - ty: they shall be - hold the land which is

eyes shall see the King, the King in His beau - ty: they shall be - hold the land which is

ve - ry far . . off.

ve - ry far . . off.

ve - ry far . . off.

ve - ry far . . off.

*dim.* *Sv.* *rall.*



*Adagio religioso. Solemnly.*



O God of Saints, . . . to Thee we cry; . . . O Sa-viour,



O God of Saints, . . . to Thee we cry; O Sa-viour,



O God of Saints, . . . to Thee we cry; . . . O Sa-viour,



O God of Saints, . . . to Thee we cry; . . . O Sa-viour,

*Adagio religioso. ♩ = 60.*



*p. Sc.*



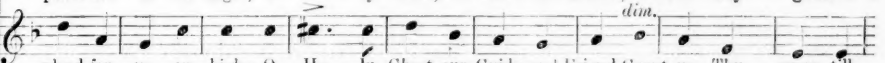
*Ped.*



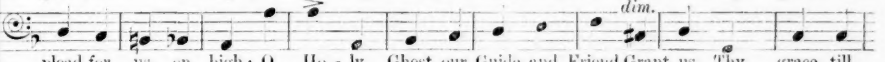
plead for us on high; O Ho-ly Ghost, our Guide and Friend, Grant us Thy grace till



plead for us on high; O Ho-ly Ghost, our Guide and Friend, Grant us Thy grace . .



plead for us on high; O Ho-ly Ghost, our Guide and Friend, Grant us Thy grace till

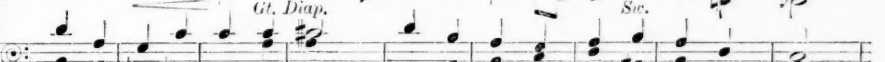


plead for us on high; O Ho-ly Ghost, our Guide and Friend, Grant us Thy grace till



*Gl. Diap.*

*Sc.*



life shall end; . . . That with all Saints . . . our rest may be . . . In that



till life shall end; That with all Saints . . . our rest may be . . . In that



life shall end; . . . That with all Saints . . . our rest may be . . . In that



life shall end; . . . That with all Saints . . . our rest may be . . . In that



bright Pa - ra - dise . . with Thee, . . That with all Saints . . our  
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 Voices only. *Gt. mf* *Sv.*  
*cres.*  
 rest may be . . . In that bright Pa - ra - dise . . with  
 rest may be . . . In that *cres.* bright Pa - ra - dise with  
 rest may be . . . In that *cres.* bright Pa - ra - dise with  
 rest may be . . . In that *cres.* bright Pa - ra - dise with  
 Voices only.  
*Strict time.* *lunga.*  
 Thee . . A - men, . . A - men.  
 Thee . . A - men, . . A - men.  
 Thee . . A - men, . . A - men.  
 Thee . . A - men, . . A - men.  
 Thee . . A - men, . . A - men.  
*Strict time.* *lunga.*  
*Sv. p* *ppp*

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Néruda as the violoncellist. The work is likely to be in frequent request, as it is unusually clear and concise for this composer. Spohr's Trio in F (Op. 123), performed for the first time, is in every respect worthy of the Cassel master, though it possesses no special characteristics. The best movement is the Larghetto, which is very lovely. Mr. Hallé played Beethoven's thirty-two Variations in C minor, and joined with Madame Néruda in Schubert's Fantasia in C, for piano and violin (Op. 159), the manner in which these familiar works are rendered by the artists named being well known to lovers of chamber-music. Miss Marguerite Hall, as the vocalist, made a decidedly favourable impression, her best efforts being Schumann's "Widmung."

Mr. Hallé, like his exemplar, Mr. Arthur Chappell, always takes care to bring his season to an effective termination. The special attraction on the 8th ult. was Beethoven's ever fresh "Kreutzer" Sonata for piano and violin, which of course received the fullest justice at the hands of the Concert-giver and Madame Néruda. Another item, which pleased greatly, was Haydn's Quartet in A (Op. 20, No. 6), one of the shortest and simplest of the eighty-three, but none the less interesting on that account. A set of Variations for piano, violin, and violoncello, on a theme of Schumann's, by Iwan Knorr, may be pronounced clever, but dry. Mr. Hallé's highly intellectual and technically perfect interpretation of Schumann's Fantasia in C (Op. 17) afforded a very valuable lesson to students. Miss Agnes Jansen was the vocalist, but her rendering of songs by Schumann, Grieg, and Maude White does not call for remark.

#### JOSEF HOFMANN.

THIS wonderful boy continued his weekly Recitals of pianoforte music up to the 14th ult., when the attendance was, if possible, greater than ever. We need not trouble our readers with particulars of all his performances, and it would be tedious to mention the selections in which he displayed his precocious talent. Enough that the power shown at the early Recitals were equally present in the later ones, if, indeed, the lad, encouraged by so many signs of approval and admiration, did not exert himself to even better effect. As time went on the public became more and more impressed, and we fear that Master Hofmann became the recipient of somewhat troublesome attentions. The army of autograph hunters certainly marked him down as legitimate prey, so that after each Recital the poor boy was kept busily ministering to their unreasonable requirements. Josef will return to this country in the autumn, and then undertake an extended tour in the provinces. It was the C minor Concerto (No. 3) which young Hofmann played at his Recital.

#### MISS GABRIELLE VAILLANT'S MATINÉE.

AMONG the Chamber Concerts which found place in the concluding weeks of the season that of Miss Vaillant may claim prominent mention. This was not the first appeal made by the young lady to the public, and it would seem that she has already secured a number of admirers, for the Steinway Hall was well filled on the 9th ult., despite the torrid weather. Lady violinists are becoming very numerous, but there are few among those who appear on the Concert platform who possess stronger artistic qualifications than Miss Vaillant. Her technical abilities were well tested in her solos, which included one of Veracini's Sonatas and a difficult Study by Ferdinand Hiller, and her command of taste and expression in Macfarren's Quintet in G minor for piano and strings, in which she was assisted by Mr. S. Kemp, Miss Ellis Roberts, Mr. Albert, and Mr. A. Harper. An interesting feature of the Concert was Schumann's "Märchenerzählungen" for piano, clarinet, and viola. These four "legendary tales" are among the composer's latest efforts, but they are surprisingly fresh and genial. The clarinet part was extremely well played by Miss Frances Thomas. The vocalists were Miss Adela Vernon, Madame Osborne Williams, and Mr. W. H. Breerton.

#### THE LONDON WAGNER SOCIETY.

WHETHER the members of the London branch of the United Richard Wagner Society met on June 28, in St. George's Hall, to do honour to their venerated master or merely to amuse themselves cannot be determined; in either case the proceedings, to a profane outsider, were peculiar, if not inexplicable. The meeting was styled a *Conversazione*; that is to say, a Concert, with intervals for conversation between the pieces. Now, the Wagnerians are not to be blamed for performing selections from the Bayreuth composer's music-dramas in concert-room fashion. Wagner himself sanctioned such performances, and there is an end of the matter. But surely under the auspices of a Society that bears his name one might reasonably expect perfect execution, musically, of the various excerpts. We need not condemn the spirited rendering of the sailor's chorus from "Der Fliegende Holländer" by the German Liederkrantz, under Herr Martin Müller, and the bright, fresh voices of the Hyde Park Academy Choir, under Mr. H. F. Frost, told well in the Spinning chorus from the same opera. But the effect of the opening scene of "Das Rheingold," with a piano accompaniment, was certainly not what the composer intended, and the farewell duet in "Götterdämmerung" suffered equally, though it is only fair to say that Mr. William Nicholl, who undertook the part of Siegfried, sang in tune. The "Siegfried Idyll," with the horn part played on a piano, was a fitting climax to a somewhat painful evening. If the Wagnerians cannot give a stage performance of one of the music-dramas, they surely might venture upon a properly arranged Concert.

#### ROYAL ACADEMY OF MUSIC.

THE usual orchestral Concert given at the end of the summer term took place at St. James's Hall on the 16th ult., and was more than ordinarily successful. Perhaps the most interesting feature at these gatherings is the presentation of efforts in composition by the students. On this occasion there was only one such effort, but that was of unusual importance, nothing less, in fact, than a complete Symphony. Mr. J. Edward German, the composer, probably appreciated the honour thus conferred upon him, and we are not disposed to question the course adopted by the authorities. The Symphony is undoubtedly a work of great promise, though it is somewhat unequal. The first movement is in themes and workmanship thoroughly admirable, and the piquant Scherzo is even better. But in the slow movement Mr. German indulges in the modern vice of straining after effects by over orchestration, and the result is unsatisfactory. However, this defect may be due merely to inexperience, and we have every confidence that Mr. German will develop into a composer worthy to rank with those who are already at work in the formation of a genuine English school. As regards executants, we may select for special praise Mr. H. J. Wood, who played the first movement of Prout's fine Organ Concerto in E minor; Miss Kate Norman, soprano; and Miss Hannah Jones, contralto. There were others, however, who did almost equal credit to themselves and to the Academy, notably Mr. Crowther, who rendered the last two movements of Schumann's Pianoforte Concerto tastefully. The effect of Mr. Barnby's admirable training was shown in the singing of the choir. Indeed, the rendering of Brahms's beautiful but arduous "Song of Destiny" would have done credit to any of our regular choral societies.

#### ROYAL COLLEGE OF MUSIC.

EMBOLDENED by the unanimous verdict of approval which attended the performance of Cherubini's "Water Carrier" by the students last year, the authorities took a higher flight this year, and prepared "Der Freischütz," which was duly presented at the Savoy Theatre on June 27, in presence of a representative audience, including the Prince of Wales. Of course it would be idle to pretend that anyone of the young people who undertook the leading parts in Weber's masterpiece offered a presentment which would have passed muster at a regular opera house. Dramatically there was a certain stiffness, in spite of—perhaps because of—the very careful supervision of Mrs. Kendal, assisted by Mrs. Arthur Stirling, Mr. Visetti, and

Mr. B. Soutten. An easy, natural manner behind the footlights can only come with experience. Mr. Lionel Kilby displayed a promising light tenor voice as *Max*, Miss Anna Russell sang the music of *Agnes* with quiet taste, Mr. David Price did the same with that of *Caspar*, and Mr. Otto Fischer was fully competent in the dual parts of *Prince Ottocar* and *Kilian*. The greatest amount of stage aptitude was exhibited by Miss Annie Roberts as *Aennchen*, her singing and her manner being equally bright and pleasant. In one respect the performance compared favourably with that on the professional stage. The airs and affectations which are the bane of opera were conspicuous by their absence, no one leaving his or her part to acknowledge applause, or to tout for an encore. The chorus was admirable, and the orchestra, composed mainly of students, did great credit to the Conductor, Dr. Villiers Stanford.

The interest of the three concluding Concerts of the term was largely instrumental, owing to the co-operation of the orchestra at the performances of June 30 and the 14th ult. Schumann's Symphony No. 1, in B flat, was the chief feature of the programme given on the former date, and the two final movements, in particular, were excellently rendered under Professor Holmes's baton. Cherubini's "Abencerrages" Overture and Beethoven's Violin Romance in F, in which the solo part was well played by Mr. Sutcliffe, and Max Bruch's "Kol Nidrei," with Mr. Squire as solo cello, were the other purely instrumental numbers, the orchestra supplying the accompaniment to Mr. Kilby in the romance "Through the Forest" ("Der Freischütz") and Miss Davies in Gounod's air "Far greater in his lowly state," in both of which the efforts of the vocalists seemed to meet the approval of the majority of the audience. Mr. Kilby was again to the fore in the Concert of the 7th ult., in which he sang two songs (MS.) by Charles Hoby, settings of words by Oliver Wendell Holmes, not wanting in a certain grace, but curiously incomplete in structure. The choice of vocal music and, it must be added, its execution at these Concerts is still on a very much lower level than that observed in regard to the instrumental selections. A welcome innovation, however, remains to be noted in the introduction of some part-singing under the direction of Mr. John Foster, who has succeeded Mr. Eaton Fanning in this department. The material is good, and the tendency to run away from the beat, particularly noticeable in Bennet's Madrigal "All creatures now," will no doubt be corrected by further practice under so energetic a Conductor. The other items in the programme which call for notice were Beethoven's Sonata for pianoforte and violin, in G (Op. 96), played by Miss Annie Grimson and Miss Stone, the same master's Pianoforte Sonata in D minor (Op. 31, No. 2), well given by Miss Kellett, and, lastly, Schumann's immortal Quintet, in which Miss Osborn, Mr. Bent, Miss Elsner, Mr. Hobday, and Mr. Werge were associated with very satisfactory results. The last Concert of the term was in some respects one of the best ever given at the College. Goetz's lovely Symphony in F, recently performed for the first time at the Philharmonic Concerts, received such a rendering, thanks to Dr. Stanford's excellent preparation, as reflected the greatest credit on all concerned. The Intermezzo was played with the utmost delicacy, and the *cantilena* for the first violins in the Adagio was given with great purity of tone. Mr. Barton showed excellent taste and sympathy in his performance of the solo part of Mozart's Piano Concerto in D minor, introducing the graceful but diffuse cadences of Mr. John Francis Barnett. Sterndale Bennett's beautiful "Parisina" and Mendelssohn's "Ruy Blas" Overtures were also included in the programme, the vocal numbers being Joachim's scena "Maria," "O had I Jubal's lyre," and Jensen's "Mürmelndes Lüftchen," sung respectively by Miss Squire, Miss Nunn, and Mr. Atkinson.

#### MUSIC IN SOUTH WALES.

(FROM OUR OWN CORRESPONDENT.)

GENERALLY speaking, there has been a lull in the local musical world of late. There have been a few matters deserving of notice, but public attention is now strongly directed towards the forthcoming Eisteddfod at the Albert Hall, London.

At Blaenavon, on the 18th ult., an Eisteddfod was held in the Park. Mr. D. Francis Martin was adjudicator. The chief choral prize of £15 went to the Blaenavon United Choir (Mr. J. Lumley, Conductor).

Madame Patti, who sang at Brecon some time since, in aid of the local hospital, has consented to appear again in that locality on the 10th inst., with a view to establish a "Patti-Nicolini Poor Fund," the interest of which is proposed to be distributed annually at Christmas.

The Brecon Archidiaconal Choral Union, comprising about 250 vocalists, held its Festival at the Old Priory Church, Brecon, on the 12th ult. The Rev. W. Howel, was Conductor, and the Rev. W. L. Richards, Merthyr presided at the organ.

The news of the high position again attained by the Cardiff Blue Ribbon Choir, led by their Conductor, Mr. Jacob Davies, at the Crystal Palace Temperance *Fête*, on the 12th ult., was duly received. The choir was beaten by London, Nottingham coming third, Wellingborough and Hull also competing.

According to the programme for the coming National Eisteddfod at the Albert Hall, London, it appears that on Tuesday, the 9th inst., the leading event will be the competition for £50 and a gold medal between male-voice choirs. The competitors named are—Huddersfield Glee Society, Tredegar Orpheus, Merthyr Orpheus, Cynon Glee Society, Port Talbot Choir, Rhondda Choir, Brynaman Choir, Arfonic Choir, Glyn Tawe, London Welsh, Rhondda Glee Society, and Dowlais. The chief choral competition for a first prize of £200 and a gold medal, and a second prize of £50, will take place on the following day. The choirs entered are—Aberyschan and Pontypool, Huddersfield, Nottingham, Wrexham Philharmonic, Penrhyn Arfonic, Swansea District, Abercarn, and Llanelly. Dowlais is conspicuous by its absence. At three ensuing meetings there will also be some important events. A guarantee fund is being formed at Brecon, and it is proposed to memorialise the executive of the Eisteddfod to hold the National meeting of 1889 in that town.

In a further contribution to the local press, Dr. Parry, of Swansea, gives his views of an "ideal Eisteddfod." He is in favour of offering prizes in an extended range of pianoforte music, and he proceeds to say:—"My ideal Eisteddfod would also offer prizes for the study and solo playing of each member of the orchestral family—string, wood, and brass." The writer also reminds his countrymen that more remuneration could also be obtained as a result of the additional knowledge. I must confess that on the face of it it is strange that people in Wales, whose musical instincts are so strong, and whose desire to make money is no less manifest than that of persons elsewhere, should require so much pressing in this matter.

The Prince of Wales, it is announced, will preside at one of the National Eisteddfod meetings, and will be accompanied by the Princess of Wales and his two sons. Mr. Gladstone will preside on another day.

#### MUSIC IN AMERICA.

(FROM OUR OWN CORRESPONDENT.)

New York, July 12, 1887.

THE eleventh Annual Meeting of the Musical Teachers' National Association was held on the 5th, 6th, 7th, and 8th inst., in Indianapolis, Indiana. Its deliberations, and more especially the Festival which took place at the same time, form the most important of the musical doings in the United States in the interregnum between the close of the last and the opening of the next season. Among those who participated in it being Edward Fisher, of Toronto, William Barron, G. B. Sippi and Charles Sippi, of London, Ontario, and several others well known in the provinces. The business meetings were held in the Roberts Park Methodist Episcopal Church, the fine new Tomlinson Hall built last year by the city with money bequeathed to it by an old citizen being reserved for the Orchestral and Choral Concerts, of which five were given on three evenings and two afternoons, under the direction of Mr. Frank van der Stucken, of New York City. The orchestra was fifty strong, and also hailed from New York, as did the majority of the soloists. The choir was an unexpectedly fine body



of four hundred singers, organised expressly to participate in the festival.

Numerous Recitals by pianoforte players, organists, and singers were given during the festival, but the larger Concerts were the only ones which had special significance. Of these there were three, and their value lay in their educational aim. The first two, given on the evenings of the 5th and 6th inst., brought forward a dozen compositions in various forms by American composers; the third gave a hearing to works by representative composers yet alive of European countries. The American programmes were as follows:—

First Concert:—Overture, "In the Mountains," Arthur Foote (Boston); Third Part of "Messe Solennelle," F. Q. Dulcken (New York); Selections from "Tempest" music, F. van der Stucken (New York); Rhapsody for pianoforte and orchestra, H. H. Huss (New York); Movement from "Spring" Symphony, J. K. Paine (Cambridge); Cantata, "Landing of the Pilgrims," Otto Singer (Cincinnati); Festival Anthem, Dudley Buck (Brooklyn).

Second Concert:—Concert Prelude and Fugue, Otto Floersheim (New York); Ballad, solo, chorus and orchestra, "The Rose," W. W. Gilchrist (Philadelphia); Cantata, "Henry of Navarre," G. E. Whiting (Boston); Symphonic Fantasia, F. X. Arens (Cleveland, Ohio); Dedication Ode, G. W. Chadwick (Boston).

Third Concert:—Overture, "Waldmeister's Brautfahrt," Gernsheim (German); Air, "Reine de Saba," Gounod (French); Interlude from "Jason," Mackenzie (English); Scherzo, Sgambati (Italian); Concerto, G minor, for pianoforte, Saint-Saëns (French); Melody for strings, Grieg (Scandinavian); Ball Scene from "Charlotte Corday," Benoit (Flemish); Vocal Duets, Rubinstein (Russian); Slavonic Dance, Dvorák (Bohemian).

All of this music was new to the audiences that listened to it. Three additional compositions deserve also to go on the record as belonging to the class of American novelties, though they were heard at other Concerts. They were a Sextet for strings, by J. H. Beck, of Cleveland, Ohio; a Gavotte for orchestra, by Arthur Bird, now in Berlin; and a "Dance of Egyptian Maidens" for orchestra, by Harry Rowe Shelley, of Brooklyn. The works all received creditable representation and were listened to with many marks of warm approval by the assembled musicians. This was the third meeting of the Association at which American compositions of larger scope than pianoforte compositions were produced, and the exhibition of results attained was in the highest degree creditable to the American movement. Not even the most sanguine advocate of that movement expected to discern a masterpiece in the list, but the learning, earnestness, skill, and loftiness of ideal displayed by nearly all the compositions were highly suggestive of the possibilities that lie in the young school of American writers. The most prevalent defects noticeable were a weakness of fancy in the development of the fundamental ideas of the works, and a disposition to say too much. The exhibitions of skill in the handling of the technical elements of composition, notably in orchestral treatment, were numerous enough to set at rest all questions as to the studiousness of the young men who are clearing a way for the future representatives of an American school of composition.

Simultaneously with the Musical Teachers' National Association, the American College of Musicians held a Convocation. This institution is in the hands of some of the ablest musicians in the country, and is striving to elevate the standard of musicianship by means of degrees of various classes awarded to candidates who pass examinations. To show the thoughts which occupied the attention of the music teachers' meeting, a list of subjects, together with the names of those who formally discussed them, is appended.

"The Real Things of Music, and the Necessary Preparation for Teaching the Same," Henry Harding (Binghamton, New York) and Thomas Tapper (Canton, Massachusetts); "Notation and Terminology," Edward Fisher (Toronto) and A. R. Parsons (New York); "The Needs of the Musical Profession," J. H. Gower, Mus. Doc., Oxon. (England) and S. N. Penfield (New York City). Dr. Gower sent his paper in response to an invitation from the Association. "Expression in Piano-playing," Miss Amy Fay and Madame Fanny Bloomfield (Chicago); "Breath-

ing in Relation to Piano-playing," C. B. Cadz (Ann Arbor, Michigan); "The Proper Use of Piano Pedals," Arthur Foote (Boston) and Richard Zeckner (Philadelphia); "Singing Flat and Singing Sharp," Leo Koller (Brooklyn) and Charles Abercrombie (Chicago); "A few Practical Remarks on Singing," F. C. de Rialp (New York); "Principles of Voice Production," Dr. Ephraim Cutter (New York); "The American College of Musicians the Ally of the Competent Teacher," E. M. Bowman (St. Louis) and W. H. Sherwood (New York); "Schopenhauer's Musical Theories," Karl Merz (Wooster, Ohio); "Modernised Harmony and Specialised Sense Perception," W. S. B. Mathews (Chicago) and J. C. Fillmore (Milwaukee); "Practical *versus* Impractical Harmony," C. C. Müller (New York); "Knowledge of Educational Science a Requisite for School Work in Music," H. E. Holt (Boston) and M. Z. Tinker (Evansville, Indiana); "Science of Music *versus* Rote Practice in Schools," B. Jepson (New Haven, Connecticut) and W. T. Griffie (Logansport, Indiana); "The Musical Convention: its Utility and Abuse," H. S. Perkins (Chicago); "American Composition and its Recognition in and out of the Musical Teachers' National Association," Wilson G. Smith (Cleveland, Ohio) and Charles W. Landon (Claverack, New York); "Boy Choirs: their Training, Discipline, and Influence for Good," H. B. Roney (Chicago) and S. B. Whitney (Boston).

#### OBITUARY.

DEATH has recently removed two of the best-known teachers of music in London. Mr. J. B. Welch, whose success and popularity as a singing-master were remarkable, expired, on the 1st ult., after a very short illness. Mr. Welch studied singing in Italy under Signor Gaetano Nava, but as a baritone vocalist he did not make much way; and when he was about thirty years of age he gave up public singing, and directed his attention to the art of teaching. This was evidently his true vocation, and he soon became widely known. Many of his pupils have attained high rank in the profession, among them being Miss Anna Williams, Miss Annie Marriott, Miss Santley, and Messrs. Bridson, Brereton, and Henry Piercy. At the Guildhall School of Music, Mr. Welch's services were in extraordinary request, and a large number of the professors and pupils attended his funeral, which took place at Highgate on the 5th ult.

Mr. Lindsay Sloper, whose name was familiar in the musical world for many years, passed away on the 3rd ult. at the age of 61. A pupil of Moscheles, Mr. Sloper soon came to the front as a pianist and teacher, and in the latter capacity he was much esteemed. Of late, however, the state of his health compelled him to withdraw more and more from public life, and his death was by no means unexpected. Mr. Sloper published a number of light drawing-room pianoforte pieces, which enjoyed considerable popularity in their day.

By the removal of the celebrated Milan critic, Dr. Filippo Filippi, a familiar figure will be missed from operatic first nights. Dr. Filippi would travel to any part of Europe to witness the production of an important new opera, and he attended the first performance of "The Nibelung's Ring" at Bayreuth in 1876. Recognising the wonderful power and beauty of that colossal work, he has ever since championed the cause of Wagner among his own countrymen. The last important *première* at which he assisted was that of Verdi's "Otello," where his racy and genial conversation and fund of anecdote greatly entertained the assemblage of musical critics of all nations, and no one could have imagined the end was so near. The immediate cause of death was apoplexy. Dr. Filippi was an occasional but valued contributor to the columns of THE MUSICAL TIMES.

We have also to record the death of Mr. George John Bruzard at the age of 74, who was connected all his life with the firm of Erard and Co., the famous pianoforte makers. Mr. Bruzard was for thirty-two years the managing partner of the Marlborough Street establishment. His funeral, at Brompton, was attended by his brother, Mr. James Bruzard, his two sons, a large number of the employés of the firm, and several well-known musicians, including Mr. G. A. Osborne, Signor Li Calsi, Herr Goldberg, and Mr. Oberthur.

"M. CAMILLE SAINT-SAËNS, the composer, writes with great confidence concerning the new instrument for timing the movements of the larynx, thorax, and diaphragm during the operations of singing and breathing. The apparatus has been invented by M. Piltan, and in recommending it to the Academy of Fine Arts M. Saint-Saëns records it as his firm opinion that by its means a genuine scientific method can be applied to the art of singing. The Maestro adds that professors of singing who, unlike M. Piltan, are not physiologists, teach by empirical methods, telling their pupils that some sounds should proceed from the stomach, others from the chest, and so forth. This, however, does not prevent good singers from coming to the front any more than do the methods of the professors, who look upon the glottis as a vibrating medium, and the larynx as the seat of sonority. M. Piltan's researches destroy the theories of the empirics and pseudo-physiologists of the singing profession. He holds, and has proved by experiment, that all the movements of the glottis, far from being voluntary, are simple reflex movements obeying the different modes of breathing, and, on that account, that respiration is the preponderating element in the act of phonation. M. Piltan's experiments also prove that the tension, more or less great, of the vocal chords is not the cause of the depth or acuteness of sounds, that the voice is the result of a shock or struggle between the inspirative and expirative muscles; and, finally, that the point where the collision takes place determines the altitude of the sound. The larynx and the glottis, therefore, instead of forming sounds, only modify them. M. Saint-Saëns does not, of course, enthusiastically accept all M. Piltan's conclusions, but he recommends them to the special attention of the members of the Academy and of professors of singing." The foregoing paragraph, from "Paris Day by Day," in *The Daily Telegraph*, relates to a most interesting discovery. If it is proved possible to apply the invention to voice production, the chief difficulty with which teachers have to contend will be removed, and the art of vocalisation will be imparted by machinery, and perhaps any number of voices of like quality may be possibly reproduced "as per pattern."

THE recent establishment of the Highbury New Park School of Music, an Institution for general musical training in this neighbourhood, naturally created some interest in the Concert given by some of the staff of Professors at the Highbury Athenæum, on June 29. The audience exhibited hearty appreciation of the various items of a specially interesting programme. The Concert opened with Prout's Concertante Duet in A major, first movement, ably played by Miss C. J. Birch and Mr. Fountain Meen. Miss Hannah Jones was heard to advantage in the recitative and air "Be thou patient," from Smart's "Jacob," and "Aufenthalt" (Schubert), as was also Miss Jenny Eddison in Purcell's "Nymphs and Shepherds," and in "Nobil signor" (encored). Mr. John Probert had a hearty re-call for his rendering of "Adelaide," and Mr. Winn's fine voice made a marked impression in Sullivan's "O mistress mine." Mr. J. H. Leipold played Rheinberger's "Menuet" for the left hand, and "Toccata," with great taste; and Mr. G. H. Betjemann, who is very popular here as Conductor of the Highbury Philharmonic Society, played Alard's Fantasia for violin on Masaniello, receiving a hearty encore, when he substituted Sarasate's "Spanish Dances." The special features of the programme were, however, Schumann's Quintet in E flat (Op. 44), admirably played by Messrs. G. R. and G. H. Betjemann, O'Brien, H. Channell, and E. Woolhouse, and Beethoven's Septet in E flat (Op. 20), rendered with remarkable executive skill by Messrs. G. H. Betjemann, H. Channell, Lazarus, Steinebruggen, Anderson, Woolhouse, and John Reynolds. At the commencement of the second part Mr. Charles Fry recited Browning's "Good news from Ghent" with dramatic vigour, and gave a humorous rendering of a "Bab Ballad." Mr. A. D. Duviol conducted throughout. Mr. Oscar Kronke, the principal of the Institution, is to be congratulated on the success of his first Concert, given with the laudable object of founding a Scholarship in the school.

ON Tuesday, the 19th ult., a numerous gathering of the members of The Royal Society of Musicians of Great Britain, including those who have retired from the active exercise of

their profession, and the widows and children of deceased members, assembled at the Crystal Palace to partake of a Jubilee Luncheon, provided by Mr. Thomas Molineux, a liberal donor to the charitable funds of the Society. The Chair was filled by the Honorary Treasurer, Mr. W. H. Cummings, and amongst the guests were many distinguished musicians. The Chairman proposed the toast of "The Queen," and referred to the progress made by the Society during Her Majesty's reign of fifty years. The toast having been duly honoured, the Chairman then gave the toast of "Our Jubilee King" (Mr. Molineux), whose bounty and benevolence had provided the entertainment. A gold locket, offered as a testimonial to Mr. Molineux, had been provided by the voluntary donations of the members, who heartily hoped that he might long be spared to wear it as a token of affectionate regard from all, including the widows and orphans who would hand down his name to future generations, who would bless the memory of a good man. Mr. Cummings then handed to Mr. Molineux the gold locket set with diamonds, having on one side the motto of the society, "To deliver the poor that cry," and on the other side a suitable inscription. Mr. Molineux in a few words, with evident emotion, returned thanks. The toast of "Prosperity and Perpetuity to the Royal Society of Musicians" brought the proceedings to a close.

THE Annual Festival of the Croydon Church Choirs Union was held on Thursday, the 14th ult., in the fine Parish Church of Croydon, and consisted of an early Choral Communion, an Organ Recital in the afternoon (given by Mr. J. H. Wallis and Mr. H. L. Balfour, two local organists, together with Dr. H. Walmsley Little, of Tulse Hill), and full Choral Evensong at 8 p.m., in which eight choirs from within the parish of Croydon took part. The music included various hymns and Anglican chants. Gadsby's Evening Service in C, the first chorus of the "Lobgesang" for the Anthem, and "The heavens are telling," at the conclusion of the Service. A considerable uncertainty and want of steadiness in the organ part somewhat marred the effect of the service in several places, but this drawback notwithstanding, the choirs sang as a whole remarkably well; and save in the Haydn chorus, where their powers appeared somewhat overtaxed, the performance was a fine and effective one, and reflected much credit upon Mr. H. L. Balfour, the Choirmaster of the Union, who conducted. The organ accompaniments, however, as already hinted, left a good deal to be desired. The Rev. W. T. Houldsworth, Vicar of St. Andrew's, Wells Street, was the preacher.

"News comes from Baltimore of Professor Crouch, the composer of 'Kathleen Mavourneen.' He is living quietly in that city, and has just reached his eighty-seventh birthday. He has been married four times, is the father of twenty-seven children, and has a great many grandchildren. He has forwarded to the London Society of Arts his acceptance of a fellowship to which he has been elected, and with it original manuscripts of many of his compositions. Professor Crouch is an Englishman, but has resided in America since 1849." With reference to the above paragraph, which comes from an American source, we have made enquiry, and the courteous secretary of the Society of Arts, John Street, Adelphi, has replied, denying all knowledge of the matter. It is suggested that there is some "bogus" society, which for "a consideration," allows its subscribers to append an assortment of letters to their names and so delude the world into the belief that they are members of a *bona fide* learned or scientific society. Can any of our readers give any information concerning the body and the spirit by which it is animated?

THE Sacred Harmonic Society has already begun to make preliminary arrangements for its next season. Mr. W. H. Cummings is retained as Conductor, and the Council are wise in the engagement of so painstaking a musician. It is intended next season to give six Concerts and a Conversation, full details of which will be issued in due course. The Council specially notify that, in consequence of St. James's Hall having been engaged every Friday evening for quite a distinct purpose, it has become compulsory to hold the Concerts on another evening, and after full consideration they have decided to give the

majority of these on Thursdays instead of Fridays. The season will commence on Thursday, November 17, with Signor Bottesini's new Oratorio, "The Garden of Olivet" (composed for the Norwich Festival), and engagements have already been made with the leading artists, including Mdle. Trebelli, Miss Anna Williams, Madame Trebelli, Madame Patey, Mr. Edward Lloyd, Mr. Santley, and others.

On Sunday, June 26, there were special Thanksgiving Services for Her Majesty's Jubilee at St. Agnes', Kennington Park, S.E. The Communion Service used in the morning was a Service in C composed by Mr. W. W. Hedgcock, the Organist and Choirmaster of the Church. At the offertory, Beethoven's "Hallelujah" Chorus from the "Mount of Olives" was sung, and Costa's arrangement of the National Anthem concluded the service. Best's "March for a Church Festival" was the voluntary. At Evensong Bach's arrangement of the Peregrine Tone was the Magnificat, "Zadok the Priest" was the Anthem, and Villiers Stanford's Te Deum in B flat was sung before the blessing. Sullivan's Processional March was the voluntary. The hymns throughout both services (with the exception of Ravenscroft's Old 104th, and the Old 100th to Ravenscroft's harmonies) were set to old German chorals, and on both occasions the organ was reinforced by trumpets and drums, which, being stationed on the roof screen, added fine effect.

The Epping Forest Church Choir Association held its seventh annual Festival on Saturday, the 16th ult., at Ely Cathedral. The service was fully choral. The Magnificat and Nunc dimittis were by C. H. Lloyd, in E flat, and the Anthem was Barnby's "I will give thanks." The combined choirs, numbering about 200 voices, acquitted themselves very well, especially in the Anthem, the fine choral in which was very effective. The rendering of the processional hymn, "Forward! be our watchword," to Henry Gadsby's tune, is worthy of special mention. Three cornets, a euphonium, and a trombone were very useful in sustaining the pitch and helping the accuracy of the rhythm. The service closed with Dykes's Te Deum and Stainer's sevenfold "Amen." Mr. Ulyett conducted, and Mr. H. Riding, F.C.O., assisted by the Cathedral Organist, skilfully and tastefully accompanied the service.

The Academical Board of Trinity College, London, have awarded the following Exhibition and Prizes after competition:—Henry Smart Scholarship to Louise Goldhawk; Benedict Pianoforte Exhibition to Emily A. Rivett; Sims Reeves Vocal Exhibition to Frank Swinford; College Violin Exhibition to William A. Robins; Harmony and Counterpoint Medals to Elizabeth L. Edwards and Frank Swinford respectively; the Gabriel Prize to Armitage Goodall, A. Mus.; the Turner Pianoforte and Singing Medals to Gertrude E. Corbin and Frank Swinford respectively. The Examiners were Messrs. Henry R. Bird, C. Edwin Willing, Charles E. Stephens, Michael Maybrick, Signor Papini, and Professors Higgs, Saunders, and Turpin. Medals for Regularity and Diligence were also awarded to Harold W. Tompkins and Florence Easton.

A GRAND Concert was given in the Town Hall, Gramhamstown, in honour of the Queen's Jubilee, on Monday evening, June 20. The Concert was under the auspices of the Cathedral Choral Union, assistance being rendered by members of other choirs. The programme included Handel's Coronation Anthem "Zadok the Priest" and the Oratorio "Judas Maccabæus." The band and chorus numbered upwards of a hundred performers. Both works were excellently rendered. The principal soloists were Miss Kitching, Miss de Beer, Miss Tidmarsh, and Messrs. Cawse and Winny. Mrs. Erpin was the pianist, Mr. Winny presided at the harmonium, and Herr Eberlein was leader of the orchestra. The Rev. F. H. Fisher, Precentor of the Cathedral, conducted.

THE St. Columba's Choral Society gave a Recital of Sacred Music in St. Columba's (Church of Scotland), Pont Street, S.W., on Friday, the 1st ult., in commemoration of Her Majesty's Jubilee. The chief choral works were Sullivan's Festival Te Deum and "Domine salvam fac Reginam," and Handel's "The King shall rejoice," both of which were effectively rendered by the choir of about

fifty voices, under the careful direction of Mr. John Lowe, Organist of the church. Miss Ethel Bowra sang the soprano solos in the Te Deum with much refinement. The organ was in the experienced hands of Mr. W. S. Hoyte, who succeeded in giving a good idea of the orchestral effects in the accompaniments, and played Weber's "Jubilee" Overture, and other solos.

MR. W. FREEMAN THOMAS announces the commencement of his sixth season of Promenade Concerts on Saturday, the 13th inst. Amongst others the following artists are already engaged:—Messrs. Santley, F. King, Barrington Foote, Walter Clifford, W. H. Burgon, Henry Pyatt, Signor Foli, Edward Lloyd, J. W. Turner, Redfern Hollins, and Harper Kearton; Mesdames Alwina Valleria, Eugenie Pappenheim, Clara Samuells, Trebelli, Agnes Larkcom, Rose Hersee, Patey, Enriquez, Helen D'Alton, Fassett, Antoinette Sterling; pianists, Madame Frickenhaus, Misses Josephine Lawrence, Florence Waud, and Mr. S. Dutton Cook; leader of the orchestra, Mr. Carrodus; flute solo, J. Radcliff; cornet, Howard Reynolds.

On the 3rd ult. a Jubilee Festival was held at St. Dionis's Church, Parson's Green, the evening service being of a very elaborate character. An excellent performance of Mendelssohn's "Hymn of Praise" was given by the choir, accompanied by a stringed orchestra and organ. The soloists were Master H. Humm, of the Temple Choir, and Mr. T. W. Hanson, of St. Paul's Cathedral. The whole of the Symphony was exceedingly well played by the band, and listened to with marked attention. The choral portions of the work was sung by the choir with astonishing precision and vigour, and reflected the greatest credit on Mr. Alfred Kenningham, their trainer, who conducted on this occasion.

THE 221ST Consecutive Monthly Concert of the St. George's Glee Union took place on the 1st ult., at the Pimlico Rooms, Warwick Street, S.W. Miss Ellen Elton, Miss Maud Leslie, Mr. T. W. Page, and Mr. W. E. Hellawell were the solo artists, and Miss Ada Hatfield and Miss Bessie Fédarb each contributed a pianoforte solo. Part-songs by Bennett, Ravenscroft, Hatton, and Mendelssohn were well sung by the choir. The glee "There is beauty," by Sir John Goss, was very finely given as a quartet by members of the choir, and the male voices gave an excellent rendering of "Hohenlinden" (T. Cooke). Mr. F. R. Kinke very ably presided at the pianoforte, and Mr. Joseph Monday conducted.

A SPECIAL Jubilee Thanksgiving Service was held in the Church of St. John's, Fulham, S.W., on June 26. The service, which was full choral, included Tallis's Responses, Palmer's Service in F, and Dr. Bridge's Jubilee Anthem, "Blessed be the Lord thy God." The bass solo in the Choral was sung with great effect by Mr. Frank May. After the benediction Dr. Stainer's "Amen" was sung, and the service was brought to a conclusion with Costa's version of the National Anthem, with additional verse by Mr. Baring-Gould. Mr. Henry J. Wood presided at the organ, and displayed much taste and skill in his accompaniment to the service.

AT Steinway Hall, on June 30, Miss Florence Crafter gave her first Concert, and made a very successful *début*. Her singing of "Winds in the trees" (Goring Thomas), and two songs by Kjerulf, "My heart and lute" and "Spring song," showed a pleasing voice, and was marked by much taste and expression, the latter song winning an enthusiastic encore. Miss Crafter was assisted by Miss Damian, Mr. Houghton, and Mr. I. de Lara's Ladies' Choir in the vocal department, and Mr. Papini (violin) and Mr. Kiver (pianoforte) played solos on their respective instruments. Mr. Albert Visetti (under whom Miss Crafter has studied) was the Conductor.

ON Coronation Day, June 28, a fine performance of Jubilee music was given in St. Stephen's Church, Walworth, by the St. Stephen's Choral Society. There was a full orchestral band of thirty instruments, comprising strings, brass, and drums. The soloists were Miss Alice Patten, Madame Cockburn, and Messrs. Henry Yates, Charles Hardy, and H. Wakerell. The principal items were the Jubilee Anthems of Dr. Stainer and Dr. Bridge, Weber's Jubilee Cantata "The Praise of Jehovah," Hallelujah



Chorus, Te Deum (Jackson), National Anthem (Costa). Mr. F. J. Knapp conducted with skill and ability, and Mr. W. J. Varney rendered excellent service at the organ.

ROOSEVELT, the eminent organ builder of New York, has been commissioned by Mr. Isaac E. Blake, of Denver, Colorado, to erect an instrument for the Trinity M.E. Church of that city. It is to contain 3,738 pipes, distributed as follows:—Great organ, 16 stops, 1,218 pipes; swell organ, 18 stops, 1,204 pipes; choir organ, 11 stops, 638 pipes; solo organ, 6 stops, 348 pipes; pedal organ, 11 stops, 330 pipes; couplers, 11 stops; mechanical accessories, 7 stops; pedal movements, 13 stops; adjustable combination pistons, 15 stops. Total, 108 stops in all. Mr. Walter E. Hall, F.C.O.—at present Organist of St. John's Cathedral in the same city—is to be the organist.

MR. AGUILAR's pupils gave a very interesting Concert at Brighton, on the 16th ult., which illustrated the excellence of their master's teaching. The programme, made up of selections from the works of Handel, Bennett, Chopin, Nicodé, Raff, Bizet, Godard, and others, testified to the variety of the ability displayed, and the desire on the part of the teacher to accommodate the performance to the differences of skill in the pupils. Mr. Aguilar opened and closed the Concert with a Fugue by Bach and some pieces by Schumann, and between the parts addressed a few remarks appropriate to the occasion.

The members of the Grosvenor Choral Society gave their 185th monthly Concert at the Grosvenor Hall, on Friday, the 15th ult., when a selection from Cowen's "Rose Maiden," together with a miscellaneous collection of part-songs and solos by Callcott, Cowen, Marzials, Bishop, Fanning, &c., were well rendered by a large choir. The soloists were Miss Katherine James (who made a successful first appearance at these Concerts), Miss Gibbs, Miss Kelly, and Mr. W. Burridge. Miss A. Daymond and Miss J. Davies gave a pianoforte duet, Mrs. T. P. Frame accompanied, and Mr. David Woodhouse conducted.

THE National Eisteddfod of Wales is to be held at the Royal Albert Hall, on the 9th, 10th, 11th, and 12th inst. The proceedings will open each day with a Gorsedd, in which Bards, Druids, Ovates, and Musicians will take part. Competitions for male voice and other choirs open to all comers; Concerts of Welsh music, with accompaniment of Harps; adjudications upon the seventeen Odes for a prize, the winner of which will be placed in Bardic Chair with all the ancient ceremonies, and other matters will engage the attention of those to whom the combination of antique customs and modern enterprise is not without interest.

On the 27th ult. very successful Jubilee Services were held in the Church of St. Saviour's, Upper Chelsea. The Service in the morning was Dykes in F, and in the evening Goss in A. In addition to special hymns and "God save the Queen," Dr. Stainer's Jubilee Anthem, "Let every soul be subject unto the higher powers," was sung at each service, the congregation joining heartily in the final choral. The solos were taken by Miss Florence M. Cross. Mr. Henry A. Evans, Organist of the church, presided at the organ.

THE services at the West Hackney Church on Jubilee Sunday were of a very festal character. Both at Matins and Evensong the hymns and anthems bore particular reference to the day, and at Evensong "Zadok the Priest" and the "Hallelujah Chorus" were very finely rendered by a largely augmented choir and orchestra. The Service (Martin in G) and the hymns were accompanied by the band, the parts for which were arranged by Mr. F. L. Kett, who conducted. Mr. R. T. Gibbons, F.C.O., presided at the organ.

A CONCERT was given by the Choir of St. John's, Waterloo Road, S.E., at the Hawkstone Hall, Westminster Bridge Road, on Tuesday evening, the 12th ult., when a successful performance of J. F. Barnett's Cantata "The Building of the Ship" formed the first part of the programme. The second part comprised solos by Madame Belle Cole, and a reading by Mr. Gerald Wynter. A special feature of this Concert was the performance by boy sopranos of both solo and chorus work of this Cantata. Mr. Henry J. B. Dart conducted.

MISS AMINA GOODWIN's morning Concert was given on June 27, at the house of Sir Julian and Lady Goldsmid. She played Schumann's "Papillons" and pieces by Gounod as her solos with considerable expression and technical skill, and joined with Messrs. Peiniger and Charles Ould in a thoroughly artistic performance of Rubinstein's Trio in B major (Op. 52). Each of these gentlemen played solos on their several instruments, which were duly applauded. Some vocal pieces were contributed by Madame Rueff and Miss Hilda Wilson.

A CHORAL Competition will be held in the Newcastle-upon-Tyne Exhibition on September 21 and 22 next. Apart from the attractions of the Exhibition—which, by the way, is a very great success—much interest is attached to the competition, as it is the first of its kind ever held in Newcastle. As liberal arrangements are being made by the Executive Council with the various railway companies, no doubt many of the choirs in the district, from Yorkshire, and from the Midlands will enter for the prizes offered.

A NEW organ at St. John's Church, Bedford Hill, Balham, was opened on the 21st ult., by Mr. H. W. Weston, F.C.O., Organist and Choirmaster of the Parish Church. The instrument has been built by Messrs. Jones and Sons, under the supervision of Mr. H. W. Weston, and contains two complete manuals and preparation for the third. The two Recitals were largely attended, the organist admirably showing off the power and variety of the instrument in a carefully selected programme of standard organ works.

MR. WILLIAM POEL gave a *Matinée* at the Vaudeville Theatre, on the 5th ult., when he produced a piece called "Adelaide," dealing with an incident in the life of Beethoven. Miss Mary Rorke represented *Adelaide*, and Mr. Poel, *Beethoven*. He also played in a comedy called "Mrs. Deakly's difficulty." A domestic sketch, "Drifted apart," was cleverly acted by Miss Cowen and Mr. Eric Lewis, and a musical performance by the Neapolitan Quartet completed the programme.

AN Organ Recital was given at St. Nicholas, Cole Abbey, E.C., by Mr. H. W. Weston, F.C.O., of Balham, on Coronation Day, June 28, to a large congregation, consisting mostly of business men. The programme contained Mendelssohn's Overture "Ruy Blas," two movements for the Organ by Niels Gade, a Concerto by Handel, and works by Guilman and Freyer. The Recital commenced with the National Anthem and concluded with Meyerbeer's "Coronation March."

AT St. John's, Waterloo Road, S.E., a Jubilee Service was held on Sunday evening, June 26, when the music comprised Tours's Evening Service in F, Handel's "The King shall rejoice," and Smart's Te Deum in F; Mendelssohn's "Athalie" March being selected for the concluding voluntary. Mr. Edmund West presided at the organ, and Mr. Henry J. B. Dart conducted the band and choir, numbering sixty performers.

MR. F. SLADE OLVER, Professor of Music at St. Paul's Hall, Salem, New York, gave an Organ Recital at St. Peter's, De Beauvoir Town, on Wednesday evening, the 6th ult. The programme consisted of works by Benedict, Batiste, Olver, Beethoven, and Rink's variations on "God save the King." Mr. Taylor sang Mendelssohn's "O rest in the Lord." Mr. A. Kelly, the Organist of St. Peter's, ably accompanied the shortened evening service.

At the Commencements, held at Trinity College, Dublin, on June 30, the degree of Doctor of Music was conferred upon Mr. Charles E. Allum, Mus. Bac., Conductor of the Stirling Choral Society. Selections from Dr. Allum's Cantata, "Jehoshaphat," were performed in the College Chapel, Dublin, on Wednesday, June 29, the professor of music, Sir Robert P. Stewart, Mus. Doc., being present.

THE competition at the Guildhall School of Music for the "Lady Jenkinson Prize" of £5 took place on Monday, the 4th ult., when there were fourteen competitors, and the prize was awarded to Miss Adie Curtis. The following gentlemen acted as judges:—Messrs. Li Calsi, Carl Lahmeyer, and Stephen Kemp; Mr. H. Weist Hill (principal), chairman.



THE Report of the Birmingham and Midland Musical Guild for the third Session, 1886, gives a list of the members, a summary of the proceedings at the meetings, a statement of the financial condition, the rules and regulations, and other interesting matter, which points to the flourishing state of the Society and the earnest endeavours of its members to further the cause of musical art in the district.

THE Kyrle Choir, under the direction of Mr. F. A. W. Docker, gave a performance of the "Creation" in Christ Church, Somers Town, on the 6th ult. The soloists were Mrs. Stanesby, Mr. John Probert, and Mr. James Blackney. Mr. E. H. Turpin accompanied on the organ.

MR. TOBIAS A. MATTHAY gave a Pupils' Pianoforte Recital on Saturday afternoon, the 2nd ult., at the Belmont Hall, Clapham. Two of the pupils came forward with compositions of their own. The remainder of a very interesting programme included some excellent singing.

MR. H. C. TONKING, Sub-Professor of the Organ at the Royal Academy of Music, has been appointed to succeed Dr. Sloman as Organist of St. Luke's, West Norwood. There were fifty-eight candidates.

AMONG the recipients of the Degree of Doctor of Music at the University of Dublin, on June 30, was the Rev. H. G. Bonavia Hunt, Mus. Bac., Oxon., F.R.S., Edin., Warden of Trinity College, London.

THE Organ Recital on Tuesday, the 5th ult., at the Church of St. Nicholas, Cole Abbey, was given by Mr. J. H. Dott, and consisted of selections from the works of Mendelssohn, Gounod, Rossini, Haydn, and Bach.

MR. EDWARD HOLLAND, the bandmaster of the Northamptonshire (48th) Regiment, has been appointed the bandmaster of the Scots Guards.

HER MAJESTY THE QUEEN and H.R.H. The Duke of Edinburgh have graciously accepted copies of Dr. Bradford's new Cantata "The Song of Jubilee."

## REVIEWS.

*Lectures on Musical Analysis.* Delivered before the Royal Normal College and Academy of Music for the Blind. *Musical Art and Study.* Papers for Musicians.

By Henry C. Banister.  
[George Bell and Sons.]

MUSIC, even by its most ardent admirers, is acknowledged to be an indefinite language; but this fact seems so little acted upon, that not only do discerning critics tell us the meaning of certain great works—even in all their minute details—but many composers, timidly conscious, we presume, of their incapacity to rely upon the intrinsic value of their musical essays, frequently give them some name, the appropriateness of which they may hope will employ the mind of the audience, and thus draw off the attention from a too critical examination of the abstract merit of the music. Few composers of high reputation have had recourse to this device; but many could be named whose works would have been better received in the absence of what is thought to be a "descriptive" title, the culminating point of which absurdity has, we hope, been reached in a pianoforte piece, published in the United States, called "Lady Godiva," the well-known incidents of which legend it has naturally somewhat puzzled the American reviewers to point out in the composition. Yet in spite of these numerous keys to the intention of creative musical artists—furnished either by the composers themselves or their annotators—there is a remarkable scarcity of works which expound to students, in simple language, the laws of musical structure, as exemplified in the compositions of the most eminent masters of the art. Here, indeed, is a field of labour, the results of which must be of incalculable benefit to the pupil; for instead of fanciful conjectures as to the signification of a composition, attention is exclusively directed to the manner in which an artist has "built up" his movements, and we are thus enabled to discover beauties in a work which might have escaped us without the analytical remarks of an intelligent and sympathetic musician. Mr. Banister, whose occa-

sional lectures have convinced us of his fitness for the task, has, in the first of the two books under notice, most successfully supplied the want which we have referred to; and as the many happy illustrations of the observance of the rules he gives are mainly drawn from compositions well known, or easily accessible, there can be no doubt that not only students, but the general musical public will gladly avail themselves of so excellent a guide. In his capacity as Professor of Harmony, Counterpoint, and Composition at the Royal Normal College and Academy of Music for the Blind, it was the author's custom to assemble the pupils in the evening once a fortnight, and to deliver to them a lecture upon the plan of musical compositions, illustrated upon the pianoforte: "The continued eagerness," he says, in his preface, "among the younger, as well as the elder students, led me to consider whether, if the lectures, originally delivered from rough notes, were fairly arranged in readable form, they might be useful to musical students generally, and I determined to make a selection from those delivered, and so to prepare them for the press. This volume is the result. It is offered, not as by any means furnishing a complete course of instruction in musical analysis. This would require a much larger work. But, in familiar manner, it deals consecutively with some of those elementary principles of musical structure, illustrated in the works of the great masters, with which every student should become acquainted who aspires to intelligence about the art." After defining the term analysis, what may properly be termed *first movement* form is taken to commence with, that being the model upon which is usually constructed the first movement of sonatas, symphonies, instrumental quartets, trios, &c.; and here we may well quote the clear and concise description given of this important portion of a musical work. "Briefly," it is said, "the plan, or order of ideas, in the first movement of a sonata, or similar work, is this: (a) the *first Subject*; then some connecting matter leading to (b) the *second Subject*, followed by some supplementary matter, and probably a *codetta*, finishing the *first part* of the movement, at the first *double bar*. Then comes (c) the *second part*, or, as some term it, the *Free Fantasia*, which, in the main, consists of the *development*, or *working* of the material of the first part. This leads to the *third part* of the movement, which is (d) the *Recapitulation*, indicated by the *return of the (first) Subject*, and the repetition, with modifications, of the matter of the first part; and sometimes a *Coda*." The excessive care with which extracts have been made from the best classical models in illustration of the plan thus explained, is deserving of the warmest commendation; and we are certain that any pupil who attentively reads these chapters will derive a very large amount both of pleasure and profit from the study. The remarks upon the *Episode*, and especially the definition of an *Episodical movement*, must also be praised, not only for their lucidity, but because they make clear to the student that there is *design* in all musical compositions of any importance, and thus lead him to dwell upon points which might otherwise escape him. The allusions to the early examples of the *Rondo* form are extremely interesting, and it is truly stated that many movements not thus named, are, in fact, Rondos, and that others which are so entitled have not the strict Rondo form. We are glad to find that Mr. Banister on this subject—as indeed on many others—has the courage of his convictions, and that when he finds a truth he boldly states it. The chapters treating of the *Coda* and *Codetta*, the *Minuet* and *Scherzo*, and the *Fugue* show not only that he has been a diligent student of all the forms of composition, but that he thoroughly understands how to convey the result of his investigations to others. In proof, however, of his sharing our belief that the most searching analysis can do no more than indicate how an artist has worked, we quote the concluding sentence of his book, which deserves to be taken to heart by every earnest music-lover:—"Remember that, while a true work of art has *design*, *plan*, *development*, all of which may be analysed, there remains, underlying all, permeating all, that subtle sentiment, the offspring of genius, which can neither be defined nor analysed. By training and such explanations as I have endeavoured to furnish you with, you may learn how to analyse, and, therefore, intelligently to understand and enjoy great music. But the subtle essence

appeals to your sensibilities, which may be kindled, awakened, regulated—but not imparted. All expositions will avail little unless there is, in yourselves, the sympathetic faculty to appreciate and enjoy the sublime or the beautiful."

The volume called "Musical Art and Study" contains three papers entitled respectively, "Our Art and our Profession," "Some Methods of Musical Study," and "Some Musical Ethics and Analogies," all of which exhibit a commendable desire to elevate the art in public estimation, and a keen perception as to the best method of effecting this object. In the first paper we have some acute observations upon the real, as distinct from the conventional, meaning of the words our *Art* and our *Profession*, which, as Mr. Banister truly says, should be placed "not in opposition, but in apposition, not as inconsistent, but as parallel, not with the contrast sometimes implied when profession and practice are mentioned together. Our art is our profession; we profess an art." Of course, having taken up this ground at the commencement of his essay, something must be said about the much-vexed question of the essential difference between *amateurs* and *professioners*, and this, we think, is so well said that, rather than do an injustice to the author by quoting a portion of his remarks, we refer the reader to the book itself. In "Some Methods of Musical Study," the necessity of employing the mind upon classical works is happily dwelt upon, and this in no pedantic manner, but in the true spirit which should actuate a teacher desirous of producing the best result with his pupils. The advisability of studying the *theory* of the art is also earnestly insisted upon: "Counterpoint," it is said, "was once termed by Sterndale Bennett 'the gymnastics of music'; by which, doubtless, he meant that kind of exercise which is adapted to impart to the musical intellect the suppleness and strength which gymnastic training imparts to the body; the capacity to accomplish anything muscularly, on the one hand; to work subjects any way musically, on the other; but all the while ignoring any mere acrobaticism, and moreover remembering that the exercises in question are means to an end, not themselves that end." Those who so often find "Exercises" put forward as compositions will, we are certain, agree with us that, in the interest of the progress of music, these truths cannot be too often spoken. The third paper contains some excellent remarks upon the "Classical" and "Romantic" schools of composition; and although we may object to the author's assumption that the pupil will gain but little by the study of the second of these schools, we certainly believe in the absolute necessity of an early training in what may be termed the "orthodox" school, in proof of which it may be asserted that the great artists who have deviated from classical forms in their compositions are usually those who have most diligently made themselves acquainted with them. In conclusion, we cordially commend both Mr. Banister's works as most valuable aids to the true appreciation of the imperishable creations of musical art.

*Congregational Church Hymnal.* Edited by George S. Barrett, B.A. The Harmonies revised by E. J. Hopkins, Mus. Doc. [Hodder and Stoughton.]

THE value of the Hymn Book belonging to any religious community is not always to be estimated by the likelihood of its becoming popular at the time of church service. It has a power and an influence beyond. Next to the Bible and the exposition of its truths and teaching by competent expounders, the collection of Hymns is the most powerful agent in promulgating the moral influences of religion and doctrinal instruction. Each community of worshippers recognises the importance of the Hymn Book as an element of devotional education. Out of concession to higher views on the subject which are entertained in the present day the best endeavours are made on all sides to produce a collection which shall be worthy of peculiar teaching, and of the great purpose which should be never lost sight of. It is not, however, the literary or the doctrinal character of the present beautifully printed book with which it is proposed to treat on the present occasion. Much might be said in favour of the labours of the Editor in both respects, but all purposes will be served by passing references to those matters which relate more particularly to the musical portion of the work.

The Hymnal was prepared "in pursuance of a resolution passed by a Committee of the Congregational Union of England and Wales, in April, 1883, and sanctioned by the Assembly of that year in its adoption of the Annual Report." The number of hymns was limited to about 750 (the book contains 774), and those which were selected were such as should form a book suitable to the worship of a mixed congregation, and that while true to the distinctive faith and spiritual traditions of Congregationalism, it should be catholic in feeling, and draw freely from the ample stores furnished by the sanctified genius of all sections of the Christian Church.

Thus far the spirit of the Hymnal is in perfect accord with the feelings of those who admit the unity of Christian teaching. Of the alterations made in the words and text of the hymns nothing need be said in this place, these may or may not give satisfaction to those especially interested in the questions involved. Those who admire the verses will be willing to offer the Editor praise for having given at the end of each hymn the name of the author, for stating the alterations where made, and such like particulars.

Many of the hymn tunes which have established themselves in the affections of the people have been retained, and will be found associated with the words through which their popularity has been won and maintained. Such fine old tunes as "Abridge," by Isaac Smith; "Bristol," "Darwell," "Rockingham," and others of like character, are inserted in the collection. Many of the tunes still popular with certain congregations, both of the Church of England and other denominations, which modern taste has proved to be extravagant and productive of irreverent ideas, have been wisely omitted. The selection is characterised by excellent taste throughout, and the revised harmonies to some of the older melodies are distinguished by good judgment, as might be expected, considering in whose charge this matter has been placed.

An editorial note makes due acknowledgment of the various sources drawn upon, and includes references to the obligations conferred by those who have written new tunes for the work, or have given permission for the use of those already printed in other collections. The body of the book may be described briefly as possessing all that comprehensive character which a work of this sort should present. The general Table of Contents exhibits the classification of the hymns into subjects, and defines the occasions when certain groups may be available and useful. There are other indices which display the varied character of the work, and render it valuable under several aspects. There is an Alphabetical Index to Tunes, a Metrical Index, and an Index of First Lines. The index of tunes gives the names of the several composers, and that of the first lines the names of the authors and adaptors of the words. In the names of the composers there are some curious statements, which will probably be altered in future editions. For instance, the Rev. G. P. Merrick is described in the preface as Mus. Doc., and in the index as Mus. Bac. He is further distinguished by being called Sir G. P. Merrick. This is an honour he may deserve but has not yet attained. The like title is appended to the name of Henry Smart, who is also called Mus. Doc. No authority exists for either statement any more than it does for the announcement that Sir Michael Costa held the right to any academic title. Mr. W. H. Gladstone has not taken a doctor's degree, and Jeremiah Clark had no University distinction. Barthelmon's name does not require the diphthong. "St. Anne's" tune is rightly ascribed to Dr. Croft, for it was written for and named after the Church of St. Ann's, Soho, of which he was sometime the organist. It is still an unsettled point as to whether he was the composer of the tune called "Hanover," often attributed to Handel. The Russian National Hymn, here called "Rephidim," was composed by Lvoff not Lyoff.

These matters are not alluded to in any hypercritical spirit, neither do they in the least affect the value of the Hymnal. It is one of the best collections of tunes for general use in Evangelical congregations which has been compiled, far superior to the former works of the same kind issued under the like authority. The old melodies are good, the new ones furnished by such composers as Barnby, Brown-Borthwick, Bunnett, Calkin, Frost, Elliott, Elvey, Foster, Hiles, Hopkins, Leslie, Macfarren, W. H. Monk,

Prout, Stainer, and others, speak for themselves, and the Editor may be honestly congratulated not only upon his own labours, but upon his being able to secure the co-operation of so many excellent hands in the duty he has so conscientiously carried out.

*Common Praise: a Practical Handbook of Nonconformist Church Music.* By F. G. Edwards. [J. Curwen and Sons.]

This excellent little book is compiled upon a principle instituted by Mr. Lennox Browne when he projected his work called "Voice Use and Stimulants." A schedule of about forty questions was addressed to the organists and choirmasters of respective churches in the following denominations: Baptist, Congregational, Presbyterian, Unitarian, United Methodist Free Church, and Wesleyan Methodist, in England and Wales; and the Church of Scotland, Free Church, and United Presbyterian Church, in Scotland. The replies have been summarised and largely quoted from, so that, in addition to the practical experience of the author, the reader has the advantage of knowing in a general way the thoughts and opinions of others deeply interested in the subject.

The author modestly makes no pretension to literary excellence in his work, but his very earnestness imparts a style to his labours, which brings with it a sympathetic agreement with him in his endeavours to show how that the higher forms may with advantage be aimed at in religious worship. For these reasons, the reader, be he churchman or dissenter, having the like objects in view, may derive not only profit, but pleasure from the perusal of the pages.

These pages treat of the attitude of the minister as regards music, of the organist, the choirmaster, choir organisation and management, the choir practice, congregational hymn singing, chanting, anthems, solos, services, and responses, organ recitals, concerts, special musical services, orchestral accompaniments, choral festivals, the organ and its position, organ accompaniments, and voluntaries. Besides the statistics obtained in reply to the circular, and having reference to the above subjects, the author's own views with regard to the music in "Common Praise" are instructive. He advocates the formation of voluntary choirs composed of persons of both sexes. In Nonconformist churches the opposition to the employment of women's voices in the choir does not exist, and Mr. Edwards thinks that "the objections to boys in choirs far outweigh the advantages." Where the services are arranged on a different plan to that adopted in cathedrals and large churches of the Anglican Communion, the employment of women in the choir may be advantageous; but where daily service is the rule the objection would be reversed, and women would be found to give more trouble than they are worth. Among dissenting congregations daily services are rare, and the voluntary choir is a possibility, the demands upon the time of the members are not great, and the interest in the music where it exists is keener among the congregation than in the Established Church. The observations on the "Choir practice" and "Congregational singing" are excellent, and are, for the most part, of general application. Chanting, which is a more modern practice with Nonconformists, is described and commented upon in considerable detail, and some of the remarks are shrewd and just. The use of Anthems by the congregation and choir, which is adopted by many of the churches, necessarily limits the choice to the most simple, and often to the least valuable as music. "The average Congregational Anthem-book is a very hotch-potch collection, and includes all sorts and conditions of composers and their works." Some curiosities of performance are cited, "enough to make any musical person's hair stand on end." Our author's opinion concerning the question as to whether the congregation should or should not sing in this part of the service, is expressed in the words, "Let the choir alone sing the Anthem," and while it is being sung let the congregation "make melody in their hearts." The temptation to make further extracts from this admirable work must be resisted. All who desire to find help and encouragement in the endeavour to promote the influence of common praise will gladly join in offering a tribute of thanks to the author for his wide-minded and commonsense views on the subject, as expressed in his

book. Whatever be the tenets of the religious body to which they may belong, they will find in it much matter for thought, and many precepts which will strengthen and comfort them in the endeavour to advance the love for music in its employment as an aid to worship.

*Original Compositions for the Organ.* Nos. 56, 57, 58, and 59. [Novello, Ewer and Co.]

In these four numbers of an exceedingly useful publication, will be found a series of pieces by Mr. H. M. Higgs, whose name is a guarantee for excellence. The founder of the modern English school of organ music was unquestionably Henry Smart, and Mr. Higgs writes very much in the elegant, refined, and scholarly style of the deceased composer. The qualities we have named are not equally prominent in every one of the present pieces. Thus, for example, in the first of the set, an *Allegro ma non troppo* and a Communion are admirable, but an Offertorium is too chromatic to be pleasing. More important than these is a Prelude and Fugue in A in the next number. The Prelude is possibly open to the charge of monotony, but the Fugue is a masterly effort worked out with equal skill and brilliancy. Dropping the scientific, the composer gives us in No. 58 three pieces in a lighter style, of which the gem is undoubtedly a remarkably piquant Pastorale, quite fresh and dainty in manner, and yet not by any means flippant. A flowing and graceful Melodie also deserves mention. The last of the series is an Offertorio in D minor in the form of a Rondo. This is a very vigorous piece, but it is not so difficult as it sounds. The first and second subjects are perhaps not sufficiently contrasted, but the necessary variety is provided in an episode in the tonic major in which the left hand has a choral-like theme for the vox humana while the right accompanies in triplets with excellent effect. Mr. Higgs's pieces are well worthy the attention of organists.

*A Dictionary of Music and Musicians* (A.D. 1450-1887). Edited by Sir George Grove, D.C.L., LL.D. Part XXII. [Macmillan and Co.]

THE four volumes into which this Dictionary is divided are completed with the present Part; and, looking back upon his labours, we cannot but think that the energetic editor must be thoroughly satisfied with the result. The many eminent writers who have contributed to the work are entitled to the highest commendation for the manner in which they have fulfilled their task; and if some few of the articles strike us as being too strongly coloured with the personal convictions of their authors, it must be remembered how difficult it is for those active in the art upon which they are writing to avoid classifying a fellow-worker according to their own view of the value of his exertions in the progress of the cause. As a rule, however, the most important papers are free from this objection; and a very large fund of valuable information respecting the careers of the greatest artists of the world, as well as upon music and musical instruments, has been collected, which will, doubtless, render the book almost indispensable both for professors and amateurs of the art. The illustrations and woodcuts are uniformly good, and all the musical extracts clearly and correctly printed. An Appendix and full Index to the whole work are in preparation, and will be shortly issued. On the appearance of this Appendix we shall be able to judge whether the names of several artists, whom we consider worthy of a place in a work of this magnitude, are omitted by design or accident.

*Praise the Lord of Heaven* (Psalm 150). By C. Villiers Stanford. [Forsyth Brothers.]

THIS work was composed for the opening of the present Manchester Exhibition, and is inscribed to the memory of the late Edward Hecht. It has served its initial purpose, but there is no reason why it should not be heard on other occasions of a festive nature, either in church or concert-room, for it is quite worthy of Dr. Stanford's reputation. A solid yet vigorous introduction in G leads to a fully developed and very spirited chorus, with which phrases for soprano solo are blended. At the words "Praise Him in the sound of the trumpet" a transition is made to the key of B, in which we have another solo and chorus, still more

energetic, and showily written for the principal voice. An effective passage for orchestra (or organ) then leads back to the original key, and a fugue is started on the first line of the tune known as Tallis's Ordinal. When this has been duly worked out the entire tune is heard in full harmony, and a short *Coda* in the same style brings the work to a highly imposing conclusion.

*Magnificat and Nunc dimittis in D.* By T. A. Walmsley.

THIS reprint, in octavo size, of the evening portion of the late Cambridge Professor's Service in D major, will doubtless, in its present cheap and popular form, prove a welcome addition to many a choir library. It is a happy example of English Cathedral music in its best form, and the part-writing, notably the arrangement of the inner parts, is specially fine and effective. Belonging, as it does, to a considerably earlier period in the composer's life than the popular setting in D minor, the Service, which has nearly reached its jubilee year, is probably well known already to the student of Cathedral music; but to those who have yet its acquaintance to make we may say that it is strictly in four parts throughout; festal in character, although short in time of actual performance, and well suited for a considerable number of voices; and as there is no break in the time in either Canticle, it will be found acceptable for occasions where there is no conductor.

*As I live, saith the Lord. The Lord hath been mindful.* By E. T. Chipp. Octavo Anthems, Nos. 311 and 312.

[Novello, Ewer and Co.]

SOMETHING more than formal recognition should be given to these Anthems from the pen of a composer who might have appeared more frequently with advantage to himself and to church music. The first commences with bold phrases for bass solo and chorus, and ends with a very bright and effective chorus, including a capital *fugato* episode. The other starts with a very pleasing strain for sopranos in unison, which is taken up by the other voices, and developed into a regular chorus, the close of which is especially charming. Compared with the first, the Anthem is quieter, and more flowing and melodious, the influence of Mendelssohn being apparent. Both Anthems are quite within the means of ordinary choirs.

*Arrangements for the Organ.* By George C. Martin. Nos. 6 and 7. [Novello, Ewer and Co.]

So much original organ music of merit is appearing at present that transcriptions are not so much needed as in former days, but they are still welcome when wisely chosen and skilfully executed, as those by Dr. Martin certainly are. In the first of the present books we have the opening *Allegro* from Beethoven's Quartet in G (Op. 18, No. 2), a charming movement, and the simple Minuet and Trio from Schubert's Sonata in E flat (Op. 122). The other contains the beautiful "Eia Mater" from Dvorák's Stabat Mater, and a lovely Romance attributed to Mozart. The musicianly taste which marks each of these arrangements merits warm acknowledgment.

*Hymn-tunes for Well-known Hymns.* Composed by W. H. C. Malton, B.A. [Oxford: Mowbray and Co.]

THE ten tunes contained in this little book are constructed upon familiar models, and those acquainted with popular hymn-tunes will have little difficulty in perceiving that the composer has not ventured into the region of new rhythms, though he has tried to avoid similarity of melody to the tunes already known in connection with the words he has chosen. He may certainly be commended for one thing, often lost sight of by composers of hymn-tunes: he has wisely confined his melodies to the limits of ordinary voices, so that there is a chance of their attaining popularity, if ever they become known out of the circle of the acquaintance of the composer.

*Five Songs for Baritone.* Set to music by Walter Frere. [London Music Publishing Company, Limited.]

THERE is a character in each of these songs which brings with it an interest beyond that which exists in the attempt to give due expression to the words. The individuality of the

composer may be reflected in this character. If so, and it is not the mere result of an attempt to be quaint to suit the old-world style of the verses, the future works of the composer may command attention. The poets whose words are selected are of the Elizabethan period, and the music has a character of the formalism of that date, occasionally relieved with expressions indicating the greater freedom of modern art.

*Hungarian Dances.* Transcribed by Siegfried Jacoby. [Novello, Ewer and Co.]

THIS selection of pieces, which forms No. 6 of Novello, Ewer and Co.'s Albums for Violin and Pianoforte, will secure a hearty welcome among amateur and professional players. There are eight pieces in all, in which most of the peculiarities of Hungarian violin music will be found associated with characteristic melodies which possess a peculiarly fascinating and satisfactory effect. The chief of the work is given to the violin, the demands upon the skill of the pianoforte player being reduced to a minimum. A violoncello arrangement is also published.

#### FOREIGN NOTES.

FESTIVE performances of Mozart's "Don Giovanni," in commemoration of the centenary of that immortal work, are to be given by the directors of the Mozarteum at Salzburg, in the coming autumn. Herr Hans Richter will be the Conductor, and among the vocalists engaged we notice the names of Mdle. Bianchi (*Zerlina*), Herr Reichmann (*Don Giovanni*), and Herr Vogl (*Don Ottavio*). A similar commemorative performance is announced to take place in October next at the Paris Grand Opéra, on which occasion the original manuscript score of the work (in the possession of Madame Viardot-Garcia) is to be exhibited in the foyer of that institution. Luigi Bassi, who "created" the part of the *Don* on the occasion of the first production of the work at Prague, lies buried in a Dresden churchyard, and attention having been drawn to the fact by the forthcoming celebrations, the Tonkünstler-Verein of Dresden has lately caused the artist's grave to be restored, and a cross, bearing a suitable inscription, to be placed over it.

M. Vianesi, the new Conductor of the Paris Grand Opéra, assumed his functions on the 1st ult., with a performance of "Les Huguenots," which was highly approved of both by the audience and by his critics of the Press. M. Vianesi has made some modifications in the traditions established by his predecessors, including the use of the modern *bâton* in place of the violin bow hitherto adhered to.

M. Paladilhe's opera "Patrie" was the work chosen for performance (given gratuitously on that day) at the Paris Grand Opéra in connection with the National *Fêtes* annually recurring on July 14.

The Grand Prix de Rome, of the Paris Conservatoire, has been awarded this year to M. Charpentier, a pupil of M. Massenet.

M. Lamoureux has been presented by Frau Cosima Wagner with a splendidly bound copy of the score of "Lohengrin," together with some interesting autographs of her late husband, in grateful recognition of the services rendered by the eminent French conductor to the Wagnerian cause in France.

M. Leo Délibes is just now engaged upon the composition of a comic opera entitled "Cassia," for which MM. Gille and Meilhac have written the libretto.

We read the following in *Le Ménestrel*:—"An innovation highly interesting to the musical world, is being announced for the coming season—viz., the performance, *with scenery and costumes*, of the most celebrated oratorios by ancient and modern composers. Madame Marguerite Olagnier is the originator of this project, in the carrying out of which she will be assisted by Madame. Ugalde. Every Thursday, between the hours of two and four in the afternoon, are to be performed works hitherto produced only in fragments, and without the additional attractions of scenery and costumes. The orchestra and chorus will be augmented by the members of our great lyrical stages, if the permission of directors can be obtained, which, however, appears doubtful. The cycle of performances will be opened with one of Haydn's Oratorios—i.e., 'The Seasons' or 'The Creation.'"



A complete orchestra of Javanese musical instruments has just been presented to the museum of the Paris Conservatoire by M. van Vloten, the Minister of the Interior for the Dutch Indies.

The following are the operatic works which will form the repertoire of the Teatro Costanzi, of Rome, next season—viz., "Mefistofele," "Carmen," "Le Prophète," "Hamlet," "Les Pêcheurs de Perles," "Otello," "Rigoletto," "Gustavo Wasa," and a new opera by the Maestro Puccini, the young composer whose "Le Willi" has achieved such great success in Italy.

A monument is to be erected at Bergamo, his native town, to Donizetti. The composer of "Lucrezia Borgia" and "Lucia di Lammermoor" was born in 1797, and died at Bergamo in 1848.

The municipality of Genoa has raised its annual subvention to the Carlo Felice Theatre, of that town, from 70,000 to 100,000 francs.

An opera, "Colomba," by the young Maestro, Vittorio Rodeglia, has been brought out with much success at the Dal Verme Theatre of Milan.

A prize of 5,000 lire has been offered by the Municipal Council of Bologna for the composition of an opera. Only Italian composers are to be allowed to compete.

Signor Sgambati, the eminent Italian pianist-composer, who met with a most flattering reception at the recent annual meeting of the Allgemeine Deutsche Musik-Verein, held at Cologne, has decided upon a Concert-tour in Germany next winter, for the purpose of introducing his compositions.

Wagner's "The Flying Dutchman" has met with an enthusiastic reception upon its recent first performance at the Pergola Theatre, of Florence, where, in 1877, the same master's "Rienzi" was successfully produced.

A parody of Verdi's "Otello," recently brought out at the Teatro Valle, of Rome, has not met with an appreciative audience. *L'Opinion*, reporting upon the second performance, says: "The public allowed the piece to proceed to the end when, however, the performers were treated to a perfect volley of hisses. It is to be hoped that, if only for the sake of the good name of the theatre in question, no third representation will be attempted."

It is stated that the proceeds of the right of performance of Wagner's early Symphony, granted for one year to a Berlin agency (and commented on in our last number), have been applied by the composer's widow to the foundation of a Richard Wagner Scholarship which had been for some time in contemplation. Some curious details are given in the *Neue Zeitschrift für Musik* concerning the rediscovery, in 1877, of this interesting work, the manuscript whereof had been completely lost sight of after its performance in 1833, at the Leipzig Gewandhaus, when it attracted but little notice, but was favourably commented on by an eminent Leipzig critic, Herr Rochlitz.

At the Berlin Opera 264 performances have taken place during its operatic year ending June 30 last. By far the greatest number of these (viz., forty-two) were devoted to works by Richard Wagner, Victor Nessler being next in numerical order of performances with his one opera "Der Trompeter von Säckingen," which was given twenty-five times. The theatre re-opens towards the end of this month, when the electric light will be used for the first time.

A female string quartet party has been formed at Berlin for the purpose of giving a series of Concerts of Chamber Music, both at the capital and other musical centres of Germany. The lady executants, all of them former pupils of the Berlin Hochschule, represent four different nationalities, the leader (Fräulein Soldat) being German, and the other members natives of Finland, France, and England respectively.

A new opera, "Die Jungfrau von Orleans" (The Maid of Orleans), was recently produced with conspicuous success at Prague, under the direction of Herr Angelo Neumann. The work, which is constructed on Wagnerian principles, is from the pen of Herr C. N. Reznicek, a native of Vienna, and son of a distinguished Austrian general.

A marble tablet bearing the inscription: "Carl Maria von Weber resided here in 1805," has been placed against the house, Taschenstrasse, No. 31, in Breslau, at which town the composer of "Freischütz" (then only nineteen years of age) occupied the post of operatic conductor.

The production, at Munich, of Wagner's early opera "Die

Feen" has been postponed until next year, owing to the difficulties presented by its scenic mounting, which is to be on the most complete scale.

Friedrich Gerstheim has just completed a Symphony (his third) in C minor.

A new music-drama, "Faust," by Heinrich Zoellner, has been accepted for performance during the coming season both at Munich and Cologne. The book of the new work is compiled entirely from the words of Goethe's drama.

Count Hochberg, the new director of the Berlin Opera, has associated with that institution three well-known Berlin painters, Herren Bracht (landscapes), Dieltz (portraits), and Von Heyden (historical), who will assist in the scenic arrangements of newly mounted works.

Among the papers of the late Princess Wittgenstein have been found a number of letters by Wagner, Berlioz, the poet Hoffmann von Fallersleben, and other celebrated persons. Wagner's letters have been transmitted to the poet-composer's family, at Bayreuth, and those of Berlioz are to be handed over to the heirs of the latter.

Spontini's *chef-d'œuvre*, "Fernando Cortez," is to be presented, for the first time, to an American audience by the Metropolitan Opera House of New York next season, with Herr Albert Niemann in the *title-rôle*.

Verdi's "Otello" is to be produced next season at the Munich Hof-Theater.

Mlle. Teresina Tua, the brilliant violinist, has, the *Allgemeine Musik Zeitung* states, closed a contract for an artistic tour in the United States, embracing no less than two hundred and twenty Concerts, to extend over fourteen months, and for which she has been guaranteed the sum of 150,000 francs.

An exhibition is to be opened in the coming autumn at Amsterdam of objects connected with musical art, including an extensive collection of musical instruments ancient and modern. A series of historical Concerts in connection with the undertaking is likewise contemplated.

A new theatre, constructed upon the Bayreuth Festspielhaus model, is to be erected in the Belgian capital. The sum of half-a-million francs has already been subscribed towards the undertaking.

Madame Sophie Menter has resigned her professorship at the St. Petersburg Conservatoire.

The first Scandinavian Music Festival is to be held next year at Copenhagen, in connection with a General Art and Industrial Exhibition. Herr Niels Gade is to be the musical director of the Festival.

A Mr. Gustav Becker, of New York, is the inventor of a finger-exercising machine which, by means of stretching and various other contortions, is said to render valuable assistance in the formation of the "pianoforte hand" in accordance with the requirements of modern technique.

An interesting *brochure*, entitled "Précis de l'histoire de l'Opéra Comique," has just been published in Paris (Dupret), from the pen of MM. Albert Soubies and Charles Malherbe, the joint authors also of several other meritorious publications on subjects connected with the lyric stage.

The death is announced, at Paris, of Léon Leroy, a musical critic of note, one of the first adherents of Wagner in France, upon whose life and work he published numerous enthusiastic articles in *La Liberté*, *Le Ménestrel*, and other journals.

The recently deceased tenor, Gaetano Fraschini, has left to his native town, Pavia, the sum of 630,000 francs, two-thirds of which are to be devoted to charitable objects, and one-third to the annual subsidy of a theatre bearing his name.

Friedrich Koenen, for many years Organist and Musical Director of Cologne Cathedral, died at that town on the 6th ult.

At Leipzig died Adolf Schimom-Regan, one of the senior professors of the Conservatorium, and a composer of chamber music and numerous *Lieder*. An opera from his pen entitled "List um List" was produced some thirty years since, at Dresden. The deceased was born in 1820, at Vienna.

Louis Mérante, the famous ballet master of the Grand Opéra, Paris, died on the 17th ult., at his residence at Asnières. The last time he appeared in public was at the performance given by Madame Floquet, at the Palais Bourbon, in aid of the victims of the Opéra Comique fire. Although fifty-nine years old, Mérante was still as active as a young man. His connection with the Opéra dates from the year 1848.

## CORRESPONDENCE.

## THE METRONOME AND MODERN COMPOSERS.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Your Correspondent "Pendulum" speaks of "the anomalous nomenclature of Mætzl's Metronome," of the vagueness of the Italian terms, and of reform.

We see from the Italian terms and the metronomic numbers he has quoted, that *Adagio* ranges from a Modern Composer's 54 to Mætzl's 118. 54 and 118 what? Unfortunately, the kind of note which each pulsation is intended to represent is not given, consequently the meaning of the quotations is decidedly vague. Are we to conclude that the modern composer's note is in every case the same as that intended to be used by Mætzl? The result of this would indeed be utter confusion. Now, if we suppose the former to be either a  $\text{♩}$  or a  $\text{♪}$ , where the latter would be either a  $\text{♩}$  or a  $\text{♪}$ , we obtain the following fairly satisfactory result:—

<i>Adagio.</i>	$\text{♩} = 118 = \text{♩} = 59.$	Mætzl.
	$\text{♪} = 108 = \text{♪} = 54.$	Modern Composers.
<i>Andante.</i>	$\text{♩} = 138 = \text{♩} = 69.$	Mætzl.
	$\text{♪} = 138 = \text{♪} = 69.$	Modern Composers.
<i>Presto.</i>	$\text{♩} = 200 = \text{♩} = 100.$	Mætzl.
	$\text{♪} = 264 = \text{♪} = 132.$	Modern Composers.

No doubt the Italian terms are to some extent vague. Would not any other words, used for the same purpose, be vague? To a musician these terms have reference not only to the rate of performance, but also to the general character or spirit of a composition. One may say that, from a musical point of view, they have "an inward spiritual meaning," which can be only vaguely expressed in any language except music itself. For this reason I do not think they can be made totally submissive to the rule of the pendulum, so that a hard-and-fast line could be drawn with respect to where *Allegro*, &c., &c., shall either begin or end—so much depends upon the general character of a composition. The term *Andante quasi minuetto* is given as an instance of vagueness. Well, this is surely a very significant and suggestive term, for it clearly refers to the rate of performance, the spirit, and the form of a composition.

The present metronomic scale is certainly very misleading to the conductor or the performer, if there be any such who take the *tempo* of a work from the metronome, when the composer has not made use of that machine; or to the composer who adopts the plan described by your correspondent, in marking the Italian term and metronomic number to his work. One can hardly imagine a composer following this plan. He would be much more likely to mark his movement *Andante*, or *Adagio*, or whatever it happened to be, without consulting his metronome.

Some reform is evidently needed, but do not "abolish altogether the Italian terms." This, Sir, as you say, "would most certainly be taking a step backwards. The aim of all composers should be to make music a universal language." Would it not be better either to do away with the Italian table as it stands at present on the metronome, or else introduce a table showing what notes should be used in combination with the numbers, and indicating also the corresponding Italian terms? The latter plan would probably be too complicated to be included in the scale attached to the metronome.

On referring to the article on the metronome, by Mr. W. S. Rockstro, in Sir George Grove's Dictionary, I find the following:—"Some metronomes are marked with the words *Andante*, *Allegretto*, *Allegro*, &c., in addition to the numbers. This is a new and utterly useless contrivance." He further says that "the word *moderato*, without the minim, crotchet, or quaver to qualify it, means nothing at all, and it is absurd to encumber the scale with it, or with any other technical terms whatever."

I should be glad to know when, and by whom, the Italian table was added to the metronome.—Yours truly,

J. RICHARD REEVE.

Park Road, Moseley, Birmingham, July 2, 1887.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Referring to "Pendulum's" letter on the Metronome, it is, I believe, generally allowed that to print the Italian terms for various styles of movement on a metronome is a useless innovation; and as to the terms themselves, we were taught that it was an ignorant error to suppose that they referred to pace, except in an indirect way; thus, *Allegro* means cheerful, and implies such a pace as shall produce a cheerful effect; but it is quite true that *Allegro* in one movement may demand a pace much faster than in another; and it is most undesirable that any other sense should be assigned to such words, for that is their classical use; and pace can be indicated to a hair's breadth by the metronome figures. In the same way, *tempo di minuetto*, *di marcia*, &c., refer to style, and not directly to pace.

Concerning R.A.M.: Why does not the Academy distinguish its Fellows by the letters F.R.A.M. in the manner of other learned societies? R.A.M. would then, like R.C.M., or Trin. Coll. Cam., have its natural meaning, which is sometimes useful.—Yours faithfully,

STUDENT.

R.A.M. AND R.C.M.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Allow me to thank your correspondent "A Professional Musician" for the valuable information he has given me.

It appears that all who use the initials R.A.M. are either eminent musicians who have been honoured by the directors, and who are entitled to their use, or ex-students who have no right whatever to them, and who, by their use, delude the public. That being so, it seems to me that some steps ought to be taken by "the powers that be" to prevent the continuous perpetration of the practice, for how can the public possibly know who are the honoured hundred?—Yours obediently,

July 18, 1887.

ANXIOUS.

[Several other correspondents have sent communications on the same subject. Some are tempted to wander a little out of the path, in speaking of matters not directly connected with the theme; a few would open quite a nice controversy; but as we think that enough has been said we propose to close the correspondence.—Ed. M. T.]

## FERRIS'S "GREAT COMPOSERS."

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—I am pleased to be able to inform your correspondent "Musicus" that he can obtain "The Great Composers," in one volume (1s.), in the Camelot Classics, published by W. Scott, Warwick Lane. I believe the American edition is not to be had in England.

Yours sincerely,

JOHN F. POLE.

11, John Street, Wilmington Square, W.C.,

June 29, 1887.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—In the interests of musical students, I beg to call your attention to an instance of most audacious plagiarism in the book asked for by one of your correspondents. It was published in Mr. Walter Scott's "Camelot Classics," entitled "The Great Composers, German, French, and Italian, by J. Ferris." The book reads superbly in parts, but a slight knowledge of musical literature suffices to show that though the voice is the voice of Ferris, the hands are the hands of various other gentlemen. It is not merely that he takes their ideas: he even appropriates their actual words. A book he has drawn very largely upon is Dr. Schlüter's "History of Music," although it is evident that he has not read the book in the original, for he uses an English translation by Mrs. R. Tubbs. He also "paraphrases" Mr. Hueffer on Wagner, and lays other authors under forced contribution. Wherever he trusts himself to row with his own oars he always catches

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an atrociously bad crab. But it is dull work descanting on this clever kind of "originality"; it will be sufficient if this letter prevents any musical students being led away by it.

I am, yours truly,

W. R.

Liverpool, July 14, 1887.

[Our correspondent sent us copious extracts from the work in question, arranged in parallel columns with the original works. These, which unfortunately our space will not permit us to quote, show something more than an accidental resemblance.—ED. M. T.]

## THE LOCAL EXAMINATIONS OF THE ROYAL ACADEMY OF MUSIC.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Seeing a letter with reference to the above in your last month's issue from "Mus. Bac. F.C.O.," I beg to inform you that the Local Examinations for this year, though beginning in February, only terminated on May 31, and that the results were published on June 18. This, if your correspondent will refer to the Academy syllabus, he will find to be a fortnight in advance of the date promised.

I am, Sir, yours faithfully,

WILLIAM JOHN SHORT,

Clerk of Metropolitan and Local Examinations,  
95, Clifton Hill, N.W., July 20, 1887.

## THE CELLO.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—In addition to "Cello's" plea for his instrument, may I be permitted to suggest that it would be a great boon if publishers would agree as to how they will print the music for it? At the present moment I have before me four different ways of writing cello music—the bass clef, the tenor clef, and the treble clef. This last method is again divided into two, some publishers intending the notes to be played at the proper pitch, others again an octave lower than written, and in reading at sight it is often not very clear what is intended. Surely it would be sufficient to use the bass and treble clefs only, the latter always representing the true pitch of the note, and so avoiding the use of ledger lines, which are ugly to look at, and always more or less confusing in the higher positions.

July 11, 1887.

CELLO SECONDO.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—I was glad to see the letter of "Cello" in your July number, having myself for some time been in quest of easy concerted chamber music. I venture to suggest, if he requires something very simple, to get Pleyel's Violin Duets and Sonatinas, arranged by Hermann, and published as trios, by Augener. If he have the luck to secure an amateur tenor and flute he can have these as trios, quartets, or quintets. Then there are some charming German "Kinder Trios," by Meyer, Bergmann, Henning, and Rösler, which Messrs. Novello kindly got for me from Magdeburg, and which, probably, he would find in Berners Street. Chantot has also published some trios for violin, cello, and piano. There is a pleasing minuet, by Acraman, published by Hutchings, in Blenheim Street, and several others. These may assist him till, as he suggests, some composer will take care of progressing trio amateurs.

I am, Sir, yours obediently,

Folkestone, July 2, 1887.

D. H.

## ORIGIN OF A MUSICAL PHRASE.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Can any of your correspondents inform me who was the originator of the following musical phrase?—



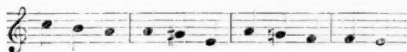
Although this is from Schubert's "Adieu," it certainly does not belong to him, for Cherubini, in the Overture to "The Water-Carrier," has it almost note for note—



It appears again in Mendelssohn's "Hear my prayer," although he gives it a sacred expression—



And, lastly, it appears in Sir Arthur Sullivan's "Pinafore," but with its character greatly altered—



Thus far the idea seems to have originated in Cherubini. Perhaps some of your readers may be able to enlighten me as to whether the phrase occurs in any of the older masters.—Yours truly,

MAX TANNER.

57, Lancaster Road, Stroud Green, July 2, 1887.

## DENMAN'S LORD'S PRAYER.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Is anything known of the harmonised arrangement for the Lord's Prayer by Denman, the actor, mentioned in F. W. Hawkins's "Life of Edmund Kean"? If any of your readers can bring it to light, it will be very useful to—Yours,

July 8, 1887.

INQUIRER.

## TO CORRESPONDENTS.

\* \* Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

Correspondents are particularly requested to write their communications on one side of the paper only.

R. G. W.—Our correspondent must make his own choice. We cannot undertake the responsibility of recommending teachers.

J. A. P.—Letter received. We cannot agree with you.

J. W. L.—We are sorry we cannot entertain your proposition.

JOHN LAW (Melbourne).—We shall be always glad to have musical news from the Colony.

## BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

ALTRINCHAM, CHESHIRE.—After a dinner to the aged people on Jubilee day, a free Concert was given in the Market Hall. A capital orchestra had been organised, which included most of the available talent of the district. The programme included songs, glees, solos, and orchestral selections. The orchestra gave a March, "Victoria Regina," composed by the Conductor, Mr. D. Colley. The work includes some interesting treatment of the Chorals, Coburg and Gotha, composed by the late Prince Consort, which were introduced with the special permission of Her Majesty the Queen, the effect of the performance, which brings in the National Anthem, combined with phrases of the Chorals, being very impressive. This piece was received with great enthusiasm. The singing of "Auld Lang Syne" and "God Save the Queen" brought the Concert to a close. Mr. D. Colley officiated as accompanist. A vote of thanks was made to the ladies and gentlemen who kindly contributed to the success of the undertaking.

BANDON, CO. CORR.—The Queen's Jubilee was celebrated here on June 28 and 29, by two Concerts, given by the Young Men's Association, in the Town Hall. The choruses, well rendered by about

eighty voices and a large orchestra, included the Hallelujah Chorus, from *The Messiah*, "O noble Queen" (Simpson), "Royal Choral March" (Young), "Great Britain's Sons and Daughters" (Bridge), "Advance, Britannia" (West), "The Empire Flag" (MacKenzie). Solos were given by Messrs. Emerson, Poole, Williams, Vaughan, Mrs. McCauley, Morogh, the Misses Jackson, Horsford, French, and Brown. The Band of the Royal Munster Fusiliers played selections during the evening, under the baton of Mr. J. Laurie, bandmaster, which gave much satisfaction, and the War March from *Athalie* was rendered in a very spirited manner by the orchestra. The National Anthem was sung both at the commencement and finish of each Concert, the whole audience rising and joining heartily. During the interval, an address to Her Majesty, congratulating her on attaining the fiftieth year of a reign that has been marked by a broad, ready sympathy with the joys and sorrows of her people, and by a wise fulfilment of her duties as Constitutional ruler, was passed, to be presented to Her Majesty by the Earl of Brandon. The Concerts, if judged by the crowded houses and the sympathy and enthusiasm of the audience, was a great success. Mr. J. P. Mills, Organist of St. Peter's Church, conducted.

**BEXLEY.**—On June 24, special Services in commemoration of the Queen's Jubilee, and to inaugurate the opening of the new organ, were held at the Church of St. John the Evangelist, Park Hill, and were attended by a large and interested congregation. The order of the Service was as follows:—Processional Hymn, No. 5 (special); special Psalms, xlviii., lxxxi., and cl.; Magnificat and Nunc dimittis (Grey in A flat), composed expressly for the occasion by the organist; Anthem, "Rejoice in the Lord" (Elvey); followed by the National Anthem and special Jubilee prayers. After this the dedication of the new organ took place. The musical part of the service was admirably carried out under the direction of Mr. C. J. Grey, the Organist, and the fine tone and power of the new organ were generally admired.

**BRAMPTON DEANERY.**—The Triennial Festival of the Parish Choirs Association for Brampton Deanery was held at Lanercost Abbey on June 28. Choirs were present from Tarkin, Midgeholme and Spelter Works, Brampton, Lanercost and Lees Hill, Farlam, Walton, Irthington, Nether Denton, Gilsland, Cumwhitton, Castlescarrock, Cumrew, and Hayton. Mr. Fred Willy (Organist of Brampton Parish Church) conducted, and Mr. J. H. Hooks (Organist of St. Paul's Church, Bradford) presided at the organ.

**BRIDLINGTON QUAY.**—On Sunday, the 3rd ult., a fine new organ, which has been erected in the Primitive Methodist Chapel, was opened by Mr. T. S. Partridge, late organist of the Priory Church. The instrument is of pitch pine, handsomely decorated, and built by Messrs. Comacher and Co., Huddersfield. It has two rows of keys and a pedal organ, with six stops in the great organ and five in the swell, and a total number of 64 pipes. Under the skilful manipulation of Mr. Partridge, the power and tone of the instrument were thoroughly satisfactory.

**BRISBANE, QUEENSLAND.**—The Musical Union, which, under the guidance of its new Conductor, Dr. Alan Walters, is entering upon a new lease of life, recently offered a prize of fifty guineas for a Jubilee Ode. Six compositions were sent in, written for chorus and full orchestra, and the prize was unanimously awarded to Mr. A. M. Nesbitt, Head Master of Toowoomba Grammar School. At the same time, high commendation was bestowed upon the work sent in by Dr. Walters as one of high merit, and the Committee decided that both Odes should be performed at the Jubilee Festival in June. The other musical arrangements for the week comprised a Choir and Band Competitions, as well as an open-air Concert by 1,000 children in the State schools, under the direction of Dr. Alan Walters.

**BURNLEY.**—At the Fulledge Chapel Anniversary Services, on June 19, the Anthems included Gounod's "Send out Thy light" and "From Thy love as a Father," and Macfarren's "A day in Thy courts." The Official Jubilee Service was sung in its entirety at the Parish Church, under the direction of Mr. Cruickshank, Mus. Bac., Organist, on June 26. Stainer's "Let every soul be subject" was selected by Bethesda Congregational Church, and Jude's "Grant the Queen a long life," was rendered at St. James's Church on the 10th ult. Sir George Elvey's Cantata *Victoria* was well rendered by the Choir of Holy Trinity on June 22 and 26. The solos were allotted to Mr. E. Hartly and Masters A. Slater and Jas. M. Simpson. Mr. Watson presided at the organ. Mr. Edward S. Massey, who is an enthusiastic musical amateur, has associated his name for some years with a chorus, which has rendered such works as *Elijah*, *St. Paul*, *Stabat Mater*, *Redemption*, and *Golden Legend*. For their adequate performance Mr. Massey has made himself responsible both as trainer and Conductor, as also by engaging splendid orchestras as his own expense. The result has been most gratifying, and it is earnestly hoped that the chorus will remain united, continue to gain further successes, and become an institution in the town. The members were invited by Mr. Massey to a picnic on the 22nd ult. On returning to Skipton, the choir presented him with three pieces of silver plate as a small recognition of his zealous efforts on behalf of music in Burnley. In replying, Mr. Massey expressed his hope of meeting the choir again on his return from an extended tour.

—The Jubilee Service at the Parish Church consisted of the music performed at Westminster Abbey, supplemented with selections from the works of Dr. Stainer to suit the lengthened service. The National Anthem, as arranged by Sir Michael Costa, was sung morning and evening. Tallis's Festival Service was used, the Te Deum by the late Prince Consort, the Anthem, "Let every soul be subject to the higher powers" (Dr. Stainer), Dr. Bridge's "Blessed be the Lord thy God which delighted in thee," and Dr. Stainer's Magnificat and Nunc dimittis in B flat. The whole service was of the highest excellence, devotionally rendered, and reflected great credit upon the Organist and Choirmaster, Mr. Cruickshank, and his admirable choir.

**CHILMSFORD.**—An Organ Recital was given by Mr. F. R. Frye, F.C.O., at St. Mary's Church, on Wednesday evening, the 13th ult. The programme consisted of pieces by Hancel, Chipp, Smart, Batiste, Capocci, Gladstone, and Maily. There was a large congregation.

**DOUGLAS, ISLE OF MAN.**—The season here, from a musical point of view, promises to be one of the most brilliant ever witnessed. At the most popular resort, Derby Castle, the splendid new pavilion is

being utilised for a series of Concerts which, for excellence, it would be difficult to surpass. Mr. Charles Reynolds, the well-known oboe player, of the Charles Hallé orchestra, and of other famed musical combinations, is the Conductor, and he has gathered around him a number of artists of acknowledged musical skill. Amongst the vocalists are Mr. Seymour Jackson, Miss Kate Drew, Miss Vadi, and a host of others. A special engagement has also been concluded with the Blue Hungarian Band. The management has been entrusted to Mr. S. K. White, who is to be congratulated on the completeness of his arrangements, and the success which has attended them.

**EASTBOURNE.**—A very excellent Concert was given in the Town Hall on Thursday, the 14th ult., by the pupils of Miss Hardy. There was a very fair attendance. With the exception of two items, standing to the name of Miss Janet Steele, the whole of the numbers in the programme were rendered by Miss Hardy or her pupils, all of whom played in good style. The Concert closed with a piece for nine violins, played most spiritedly and with true precision. Miss Hardy exhibited her talents in various ways. She recited, presided at the piano, gave a concertina solo, and assisted in a trio with the violoncello.

**ECKINGTON.**—The district Festival of the Derby Archdiocesan Choral Association for this year, was held in the Parish Church, on June 30, when the following choirs were present:—Eckington, Old Whittington, New Whittington, Staveley, Erimington, Beighton, Killamarsh, and Barbro'. The choirs were under the conductorship of Mr. A. F. Smith, Mus. Bac. of Derby, and Mr. Edwin Keeton, of Eckington, was the Organist. The Anthem, "Fear not, O land," by Sir John Goss; the Magnificat and Nunc dimittis, by J. T. Field; and the Te Deum, by Henry Gadsby, were very effectively rendered. A sermon, by the Rector of Eckington, spoke of the advancement of church music during the last fifty years, and a selection from Haydn's No. 1 Mass, played on the organ by Mr. Keeton, ended the service.

**EDINBURGH.**—The great feature of this summer's revival of *Rob Roy* at the Lyceum Theatre was the appearance of Mr. Sims Reeves in the character of Francis Osbaldistone. On stepping upon the stage he was enthusiastically cheered, and seemed gratified by the heartiness of the reception he received. His first song, "My pretty Jane," was given with rare sweetness and expression. His singing of "Auld lang syne" was a great treat, and the audience would fain have had him repeat it. Throughout the evening, however, he wisely set his face against encores. Mr. Reeves also took part with Miss Siedle—the Diana Vernon of the evening—in the two unaccompanied duets. Miss Siedle has a light sweet voice of excellent quality, which was heard to much advantage in "Robin Adair" and "Cam ye by Athol." Mr. Howard took the title rôle and Mrs. Howard the part of Helen Macgregor; Mr. Wyndham (Captain Thornton), Mr. Mollison (Baillie), Mr. Rainforth (Dougal), Miss Kate Sherry (Mattie), and Mr. Tom Walker (Major Galbraith), completed the cast.

**FALKIRK.**—A highly successful Students' Concert was given by Mr. J. Watson Lee in the Town Hall, which was quite filled, on Friday evening, the 8th ult. The principal items were Grand Duo for two pianos, "Hommage à Handel" (Moscheles), splendidly played; the Overtures "Son and Stranger" (Mendelssohn) and "Jubel" (Weber), arranged for two pianos (8 hands); Beethoven's 16th Sonata, Chopin's Etude in G flat, and Bach's "Pascualbum" piano solos, all of which were exceedingly well played and thoroughly enjoyed. Miss Clelland and Mr. James Rule each contributed two songs. The Rev. James Aitchison presided, and gave out the certificates to the successful candidates who had passed the recent examinations in connection with Trinity College, London.

**GARGRAVE.**—The annual Festival of the North Craven Choir Union was this year held at Gargrave on the 2nd ult. The Processional Hymn was "Come, ye faithful people," set to an original tune by Dr. A. L. Peace; the Anthem, Dr. Stainer's "Let every soul be subject"; Canticles, Wesley's Chant Service in F; Hymn before sermon, "For all thy countless bounties," words by the Dean of Wells, set to music by Mr. K. Watson; and "Holy offerings" was sung during the offertory. The sermon was preached by the Rev. Canon Champneys, Vicar of Haslingden. The service was intoned by the Rev. John Trusfield, Vicar of St. Edmund's, Leeds. Mr. F. Holt, Mus. Bac. Darwen, presided at the organ, and Mr. R. Watson, of Burnley, the organising Choirmaster, conducted.

**GOSFORTH, WHITEHAVEN.**—On the 6th ult., the fourth annual Festival of Choirs in the Rural Deanery of Gosforth, took place in the Parish Church. The service began at two o'clock in the afternoon, and above 200 chorists took part in it. Tallis's Responses were used, and the Psalms were sung to chants by Henley, Turle, and Lawes. Bunnell's popular Service in F was effectively rendered. The Anthem was Dr. Tye's "O God of Hosts." The simplicity of this composition enabled every singer to thoroughly master it, and a perfect performance was ensured. The hymn, "Rejoice to day with one accord," was sung in unison, and the effect was enhanced by two cornets accompanying the organ. The whole of the musical arrangements were under the direction of Mr. W. H. Bates, the Organist of Holy Trinity Church, Whitehaven, who had trained the choirs individually. Miss Shaw, the Organist of the Church, gave valuable assistance at the organ.

**HAMILTON, N.B.**—Thanksgiving Services were held in St. Mary's Episcopal Church, on Sunday, June 26. The Anthem in the morning was Dr. Bridge's Jubilee Anthem, the bass solo being sung by Mr. James Steel. At the evening service, Dr. Stainer's Anthem, "Let every soul be subject," was sung, the solo being divided by Sergeants Trydell and Carroll, S.R., and as a second Anthem, after the last hymn, Dr. Bridge's anthem was repeated as in the morning. Mr. Hood, the Organist, played an Andante by Spohr; the Hallelujah Chorus, Handel; Cramer's Andante in A flat; an Andante by G. A. Macfarren; and Handel's Coronation Anthem.

**HERNE BAY.**—On Jubilee Day a united Service was given in Christ Church. The musical portion of the service was conducted by Mr. E. A. Gruttenberg with great ability, and his efforts were ably seconded by a well-balanced choir and considerable heartiness on the part of the congregation. The order of this part of the service was as follows:—Opening Voluntary, "Extempore Fanfare"; Te Deum

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(Albert Lower); Psalm xx., to a chant by Beethoven; Anthem, "Let every soul be subject," by Dr. Stainer; and a Hymn in which the congregation joined. This was followed by the National Anthem, and the service concluded with the Hallelujah Chorus.

**MANCHESTER.**—The annual meeting of the subscribers to the Manchester Gentlemen's Concerts was held on the 18th ult., at the Concert Hall, Peter Street, Mr. F. Hampson presiding. The report stated that the directors desired to impress upon the subscribers that, although the treasurer's statement showed a small balance in favour of the Institution, it was not to be concluded that the funds were in a satisfactory condition. Notwithstanding the excellence of the Concerts given during the past season, a considerable number of subscribers had, at the close of it, sent in their resignations. Although new subscribers would be added to the list, and many of the resignations might be withdrawn, the directors confessed to some feeling of disappointment that the effort they had so carefully and persistently made to maintain a high standard in the character of the Concerts had not met with a more hearty response. In the ensuing season the usual number of afternoon and evening Concerts would be given, and the directors, in pursuing the policy which they had acted upon hitherto, would spare no pains to promote the best interests of the Institution. The report and statement of accounts were adopted, and then showed that the year began with a balance in hand of £285, and ended with a balance in hand of £37.

**MELBOURNE.**—For want of the usual and highly suitable accommodation of the Town Hall, which is still in the hands of the decorators, the managers of the Melbourne Liedertafel, on May 2, gave their 187th Concert in the Alexandra Theatre. There was an efficient band of thirty players in the orchestra and the choir mustered some sixty strong. Mr. G. Weston was the leader of the orchestra; Madame D'Arch and Mr. Henry Stockwell were the solo vocalists, and the whole of the musical forces were, as usual, under the experienced guidance of Mr. Julius Siede. The first number on the programme was the well-known "Jubilee Overture," by Weber. The first three movements from the "Im Walde" Symphony, by Raff, were played in a style which was creditable to the players engaged. The remaining portions of the entertainment were of the kind common to Liedertafel Concerts. The part-singing included the "Students' Evening Song," by Fischer; "Name the day," by Pontet, arranged for chorus and orchestra; Beethoven's "Adelaide," arranged by Mr. Siede for men's voices and orchestra; "The Knight's Farewell," by Kinkel; "The Post Horn," by Schäfer, with cornet obbligato, played by Mr. Thompson; "The Star of Love Waltz," composed by Mr. Siede for voices and orchestra; and "The Dance," composed for voices and orchestra, by Zelman. These contributions were rendered by the choir with good effect, and were duly acknowledged by the audience. Signor Zelman was accompanist at the pianoforte.

**NORTHFLEET.**—A Special Service of thanksgiving for Her Majesty's jubilee was held in the Parish Church, on Thursday evening, June 23, when there was a crowded congregation. The choir was supplemented by trumpets and drums from the band of the Royal Marines. The form of service used was that specially issued, the Te Deum being sung to Woodward's setting in E flat; the Anthem was Stainer's "Let every soul be subject unto the higher powers." "God save the Queen" was sung as a Processional, and "Awake, O Church of England" as a Recessional, the full parts of the service having a very grand effect. Mr. J. Carter-Jenner presided at the organ, and played Kink's brilliant arrangement of "God save the Queen" at the close of the service.

**PORT-OF-SPAIN, TRINIDAD.**—The local celebration of Her Majesty's jubilee was appropriately brought to a conclusion by a Concert for the benefit of the poor, which took place on June 25 in the Prince's Hall. The National Anthem was sung by the Philharmonic Union in chorus, solos by Miss Donnatten and Miss Drago. The Symphony to the *Hymn of Praise* which followed was creditably performed. The choruses were rendered with vigour and precision, but the accompaniments to the solos were sometimes too loud. Handel's Coronation Anthem was well performed, and the Ode was creditably rendered. Dr. A. C. MacKenzie's Grand Jubilee Ode was the piece par excellence of the evening. The solos were sung by Mrs. Dooley, Miss Drago, Miss Donnatten, and Mr. Gatty. The music leading to the National Anthem, for which a new second verse has been written, has a true festive ring and a majestic solidity befitting the occasion, while in the choruses there are some bold and striking effects. The greatest praise is to be accorded to the performers and their leaders for this, one of the grandest musical efforts ever made in the Colony, and the result of which reflects the greatest credit on all concerned, but more especially on the Rev. W. S. Dooley, on whom devolved the greater part of the preliminary labour of the undertaking.

**READING.**—On the 12th ult. an open air Concert was given at Westwood, the residence of S. S. Melville, Esq., by the London Male Voice Quartet, under the direction of Mr. D. Sutton Shepley. The programme consisted of glees, madrigals, and part-songs, the performance of which was very successful, there being several encores accorded.

**SCHOLES, CLECKHEATON.**—At Scholes Church, on June 25, a special service to inaugurate a reredos erected to the memory of the late Mrs. R. F. Taylor, and also a lecture in commemoration of the Queen's jubilee, was given. The members of the St. Paul's Church Choir, Manthorpe, a large professional choir, along with Mr. J. H. Rooks, their talented organist, had generously volunteered their assistance, and the musical portion of the service was most efficiently and pleasingly rendered. In the evening a garden party and Concert took place on the lawn attached to the vicarage. The members of the St. Paul's Church choir, and several ladies from Bradford, contributed a number of songs and glees. Mr. Rooks ably accompanying on the pianoforte.

**SHEFFIELD.**—The music performed by the Queen's command at Westminster Abbey, on June 21, was incorporated in the services at St. Philip's Church on June 25. The special music on both occasions was the Processional March from Handel's *Occasional Oratorio*; Tallis's Responses, with the additional responses and versicles arranged

by Dr. Bridge; The Prince Consort's Te Deum; Special Psalm, "Exaudi te Dominus"; Anthem, "Blessed be the Lord thy God" (Dr. Bridge); and the Recessional March from Mendelssohn's *Athalie*. Under the superintendence of Mr. J. Beaumont, the Organist of the Church, this music was given in a manner praiseworthy to all concerned. To render the service complete and make it somewhat reflective of the grand jubilee service at the Abbey, a band consisting of two cornets, three trombones, a euphonium, and drums, was employed in the accompaniments in addition to the organ. The effect of this combination was often exceedingly grand, and especially was it so in the National Anthem, which was sung as the hymn before the evening's sermon, the immense congregation joining in it with one accord.

**STONE.**—A very successful Jubilee Concert was given on June 30 under the auspices of the local lodge of Good Templars. The programme was excellently arranged, and the rendering of the various pieces by the choir reflected great credit on Mr. Gibson, of Dunoon, as a choirtrainer. A special feature of the programme was a jubilee song and chorus, entitled "God save Victoria," words by Mr. J. L. MacLean Watt, music by Mr. A. C. Beckett of Glasgow. The composition, excellently sung by Mr. Gibson and choir, was enthusiastically received by the audience. It received a prize in the *People's Friend* jubilee song competition. The members of the choir also contributed solos and duets, which were tastefully sung.

**STORE PAGES.**—Mr. Summers has been presented with a testimonial on his resignation of the offices he had held as Organist and Choirmaster. The testimonial consisted of a very handsome gold watch, with an address.

**TUNBRIDGE WELLS.**—Mr. J. Maughan Barnett, assisted by Miss Lucille Saunders and Mr. Hiawen Jones (vocalists), gave his annual Pianoforte Recital in the Pump Room, on Saturday, the 9th ult. His programme included Beethoven's Sonata (Op. 31), Schubert's "Wanderer" Fantaisie, Liszt's "Rhapsodie Hongroise," and works by Schumann, Chopin, Field, and J. Maughan Barnett. The vocal sections consisted of songs by Tosti, Goring Thomas, Isidore de Lara, Hope Temple, and J. Maughan Barnett, and a duet by Gustav Ernest. Mr. C. J. Wood acted as accompanist.

**WHITLEY.**—An Organ Recital was given in St. Michael's Church on Thursday, the 21st ult., by Mr. W. T. Clark, the Organist. The programme included selections from Bach, Mendelssohn, Gounod, Bauste, Wely, &c.

**ORGAN APPOINTMENTS.**—Miss Fryer, Organist and Choirtrainer to Cathart Street Presbyterian Church, Ayr, N.B.—Mr. Ernest R. Foster, to Holy Trinity Church, Rotherhithe.—Mr. Charles Behr, R.C.M., Leipzig, Organist and Choirmaster to St. Bartholomew's, Southsea, Hants.—Mr. J. E. Atkins, F.C.O., Organist and Choirmaster to Escher.—Mr. Robert H. Johnston, Organist and Choirmaster to the Congregational Church, Ipswich, Queensland.—Mr. G. E. Arnold, Organist and Choirmaster to Enaresborough Parish Church.—Mr. J. Westbrooke, Choirmaster to Enaresborough Parish Church.—Mr. William H. Stocks, A.C.O., L.R.A.M., Organist and Choirmaster to the Chapel of Abey's College of God's Gift, Dulwich.—Mr. Blewett Paul, to St. Paul's Church, Kilburn.—Mr. John Ellis, Organist and Choirmaster to the Parish Church, Old Charlton, Kent.

**CHOIR APPOINTMENTS.**—Mr. J. W. Winkworth (Alto), to Ripon Cathedral.—Mr. H. J. J. Jones (Tenor), to Ely Cathedral.—Mr. H. J. W. Marshall (Alto), to St. Stephen's Church, South Dulwich.

## DEATHS.

On June 17, at 360, Mile End Road, London, THOMAS JOHN WATSON late of the Crystal Palace and Royal Italian Opera, aged 50.

On June 25, at Milan, FILIPPO FILIPPI, Musical Critic of the *Perseverant* and the *Gazzetta* of Milan.

On the 18th ult., suddenly, J. B. WELCH, Professor of Singing in the National Training School for Music and the Guildhall School of Music.

On the 3rd ult., at 63, York Terrace, Regent's Park, LINDSAY SLOPER, aged 61.

On the 24th ult., at 61, Gloucester Street, Warwick Square, S.W., after a long illness, CONSTANTINE GUNTHER, aged 55, Professor of Music.

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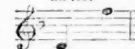
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The Swiss Soldier's complaint.  
Rest on me, thou eye of darkness.  
At night I see thee with dreaming  
eyes.  
Dreams.  
The rose and the lily.  
On the sea.  
Gently through my bosom flow.  
Omnipresence.  
Thou art far.

A lifetime wasted.  
Lo! he has come.  
Autumn sorrow.  
Will she come to-day?  
Love in May.  
Yes, thou art blighted.  
The last tear.  
Love song.  
When my despair is deepest.  
Sweetest maid, with lips like  
roses.  
Thinking of thee.  
The rose has made sad moan to  
me.  
In Rhine's broad rolling waters.  
Forgotten.  
Good Night.

## No. II.—TWENTY SONGS

BY  
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Mignon's song—"Knowest thou  
the land?"  
The King of Thule.  
Peace.  
Clara's song.  
Who never ate with tears his  
bread?  
Wanderer's night song.  
The fisher-boy.  
The Alpine hunter.  
Once and now.

Prayer.  
The Lorelei.  
A flower thou resemblest.  
Love's marvel.  
The violet.  
Flower and scent.  
I cherish thee.  
The three girls.  
Question and answer.  
Once again I fain would meet thee.  
How sweetly sings the lark.

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ANTON RUBINSTEIN.

The dewdrops shine.  
Like to a lark.  
The wood-witch.  
Ashade.  
Less.  
A message.  
Spring song.  
In the forest all is growing.  
A flower thou resemblest.  
The Asra.  
Sun and love.  
The rose.  
Love's presence.

Bend, fairest blossom.  
Ah! could it remain thus for ever.  
The golden sun is shining.  
Be not so coy.  
In the forest.  
Night.  
To Spring.  
From a Spanish song book.  
Clara's song.  
A tragedy.  
Morning song.  
Budding stands the queen.

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A Troth.  
Love and Spring (1).  
Love and Spring (2).  
Far over the field.  
Amongst strangers.  
West-wind blowing.  
Spring.  
My loved one has left me.  
Be reason why.  
Symbol.  
Sighingales.  
Faithful love.  
One she stood by the window.  
Memory.

The swallow's flying West.  
Alone.  
Return.  
The wounded youth.  
Could I but once forget.  
So secretly.  
S-renade.  
Longing.  
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At Parting.  
Parted.  
The Smith.  
To an Æolian.

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### CONTENTS.

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Knowest thou the land? (Mignon's  
first song in "Wilhelm Meister.")  
The Message of Flowers.  
Nought may'st thou ask me.  
(Mignon's second song in "Wil-  
helm Meister.")  
Oh, let me dream till I awaken.  
(Mignon's third song in "Wil-  
helm Meister.")  
The greenwood calls. (Slumber  
Song.)  
The full-orbed moon. (Romance  
from "Rosamunde.")  
Hallow'd night, descend.

Huntsman, rest. (Ellen's second  
song in "The Lady of the  
Lake.")  
Thro' the pine-wood.  
The summer waves.  
Wanderer's Night-song.  
Trust in Spring.  
The Maiden's Lament.  
To Mignon.  
The Passing-Bell.  
Alinda.  
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FOR  
CONTRALTO.

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Litany for All Souls' day.  
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Soldier's drinking song.

Sadness.  
To the Lyre.  
Calm at sea.  
Lay of the imprisoned Huntsman.  
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The Erl-King.  
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Thou art repose.  
Gavymed.  
Mignon.  
Secrets.

Hark, hark, the lark.  
There would I greet.  
To the beloved one.  
Suleika's second song.  
Presence of the loved one  
Laughing and weeping.  
Margaret's prayer.  
By the doorways I will wander.  
To a brooklet.  
To Sylvia.

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In slumber deep.  
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through the darkness.  
5. The Retreat—Loud rushing  
stream.  
6. In a strange land—Woe to one  
ward-ringing.  
7. Departure—Adieu, thou home  
of the happy and gay.

8. Atlas—On me, unhappy Atlas.  
9. Her Portal—I stood, and,  
sadly dreaming.  
10. The Fishermaiden—Thou  
lovely fishermaiden.  
11. The town—upon the far  
horizon.  
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